

# JAZZ WORKSHOP TO GROW NEXT YEAR

By JOHN S. WILSON

A *Music Inn* in Lenox, Mass., during the last week in August has proved so stimulating to the musicians who took part that it will be expanded next summer to a three-week workshop course in jazz. The course will be open to a limited number of jazz musicians of proven ability. It will, in the view of its sponsors, be a jazz equivalent of the summer courses in classical music given at nearby Tanglewood.

The Music Inn has been offering panel discussions of jazz and folk music for the past seven summers, but the round tables which sparked the school idea this year differed markedly from the earlier discussions. These panels in the past have been made up of specialists in various fields — anthropologists, sociologists and folklorists as well as musicologists, critics and musicians. They have discussed various aspects of jazz before an audience made up primarily of people who are interested in jazz, rather than of jazz musicians. Much the same pattern has been followed in panel discussions of jazz elsewhere.

*Music Inn* Talk  
This summer, in addition to two weeks of its customary panels, the Music Inn added a third week to its discussion schedule. Two dozen well-known jazz musicians representing a cross-section of jazz styles and traditions were invited to take part in five round-table discussions of jazz.

The musicians who attended included deep-rooted traditionalists (Wilbur De Paris, Sammy Price, Pee Wee Russell, Willie The Lion Smith, Rex Stewart), seasoned veterans of the Bop revolution (Dizzy Gillespie, Max Roach), leading figures on the current jazz scene (Jimmy Giuffre, John Lewis, Oscar Pettiford, Dick Katz, Bill Russo, Quincy Jones) and leaders in various new directions (Teddy Charles, Teo Macero, Charlie Mingus).

As the discussions progressed, it became apparent that something was happening which had

not happened since jazz split into two warring camps of traditionalists and modernists in the Nineteen Forties: Jazz musicians of all stripes were talking seriously and at length (three writing for both large and small groups) about the music that in the jazz techniques of the night they play. And they were doing more common jazz instruments, this as individuals, without any feeling that they were expected to uphold any pre-conceived point of view.

## Warring Camps

One of the great stumbling blocks of the modern jazz musician has been his lack of knowledge or understanding of the background of the music he is attempting to play. This ignorance has been encouraged by the schism between the older forms of jazz and the newer ones, a split in which it has become fashionable for musicians on one side of the fence to offer made up of specialists in various fields — anthropologists, sociologists and folklorists as well as musicologists, critics and musicians. They have discussed various aspects of jazz before an audience made up primarily of people who are interested in jazz, rather than of jazz musicians. Much the same pattern has been followed in panel discussions of jazz elsewhere.

But when moderator Willis Conover opened the discussion of "Rhythm" by asking Wilbur De Paris, whose music career began in 1907 with a carnival, and Sammy Price, who started playing piano professionally in 1914, to sketch in some of the early uses of rhythm in jazz, their remarks developed into a short lecture on the history of jazz rhythms simply because such modernist members of the discussion group as drummers Max Roach and Connie Kay, bassists Percy Heath and Ray Brown and pianist Dick Katz were so fascinated to learn where they had come from, musically, that it never occurred to them to interrupt.

To give some permanence to an opportunity such as this for musicians to broaden their jazz horizons, the round table discussions, along with the panels which Prof. Marshall Stearns of the Institute of Jazz Studies has been directing for the past seven years, will be incorporated next year in the Music Inn School of Jazz. Philip and Stephanie Barber, proprietors of the Music Inn and the adjacent Music Barn, have turned the facilities of both over to the school for the last three weeks in August.

The school will be under the direction of John Lewis, leader of the Modern Jazz Quartet,

# Music: Intellectual Jazz

*Modern Quartet Stars in Two Concerts*  
Here by the Norman Granz Troupe

A BREATH of fresh and gentle air swing through the 1956 version of the usually hard-driving "Jazz at the Philharmonic" on Saturday night at Carnegie Hall. The jazz troupe gave two performances there that evening.

In recent years Norman Granz' traveling jazz colossus has held to a fairly simple formula: A succession of reasonably stellar jazz musicians take turns trying to blow each other off the stage until Ella Fitzgerald arrives to show them, effortlessly and succinctly, how it really should be done.

This year the point was made—and made superbly—long before Miss Fitzgerald appeared on the scene. The makers were the members of the Modern Jazz Quartet, a self-contained and wonderfully disciplined team, who were given the next-to-opening assignment on the bill. Mr. Granz introduced them to his audience as a group that was "foreign to our background."

"There excitement," he said, "is the intellectual kind."

The implication in Mr. Granz' introduction is a fair estimate of what a "Jazz at the Philharmonic" audience has come to expect. Despite this, the first of Saturday night's two audiences seemed to hear and respond to the Modern Jazz Quartet with more intense interest than to any other instrumental group on the program.

The Quartet remained completely in character, playing a group of four numbers with that combination of delicacy and ruggedly propulsive swing that it has made almost its own. The Quartet was in excellent form, playing with relaxed assurance and a strong sense of humor.

Miss Fitzgerald, as usual, provided a climax for the program, displaying her casual brilliance in a variety of vocal manners, from a slow and deeply moving rendition of "Solitude" to a fast, rollicking blues in which she paid tribute to Count Basie's blues shouter, Joe Williams.

Between the Modern Jazz

man and Langston Hughes.

With the exception of the perennial favorite, "Deep River," the Burleigh songs are little heard today. Hearing them, the listener is reminded afresh that their composer was a pupil of Dvorak; they are part of the nineteenth-century tradition. Nevertheless, they have charm, and it was agreeable to hear them.

In an intermission speech, Dr. Clarence Cameron White paid tribute to Mr. Burleigh's well-rounded musicianship (baritone soloist for fifty-two years at St. George's Protestant Episcopal Church, Mr. Burleigh was also a fluent pianist and accompanied Dr. White's violin-playing) and his generosity in aiding younger artists.

Of the vocalists, Mr. Brice proved to be outstanding, disclosing a mellow, well-controlled bass voice of excellent range and power.

An interesting new string quartet by Coleridge-Taylor Perkinson was given in its first performance by the Cumbo Quartet. Mr. Perkinson is an artist who has something to say. Although his idiom is unmistakably contemporary, it is not warmed-over atonality of the are used fluently and without self-consciousness. The quartet has great rhythmic vitality, an aspect in which contemporary music is often deficient.

Works of Dr. White, Hall Johnson and William Lawrence, and a group of spirituals completed the program.

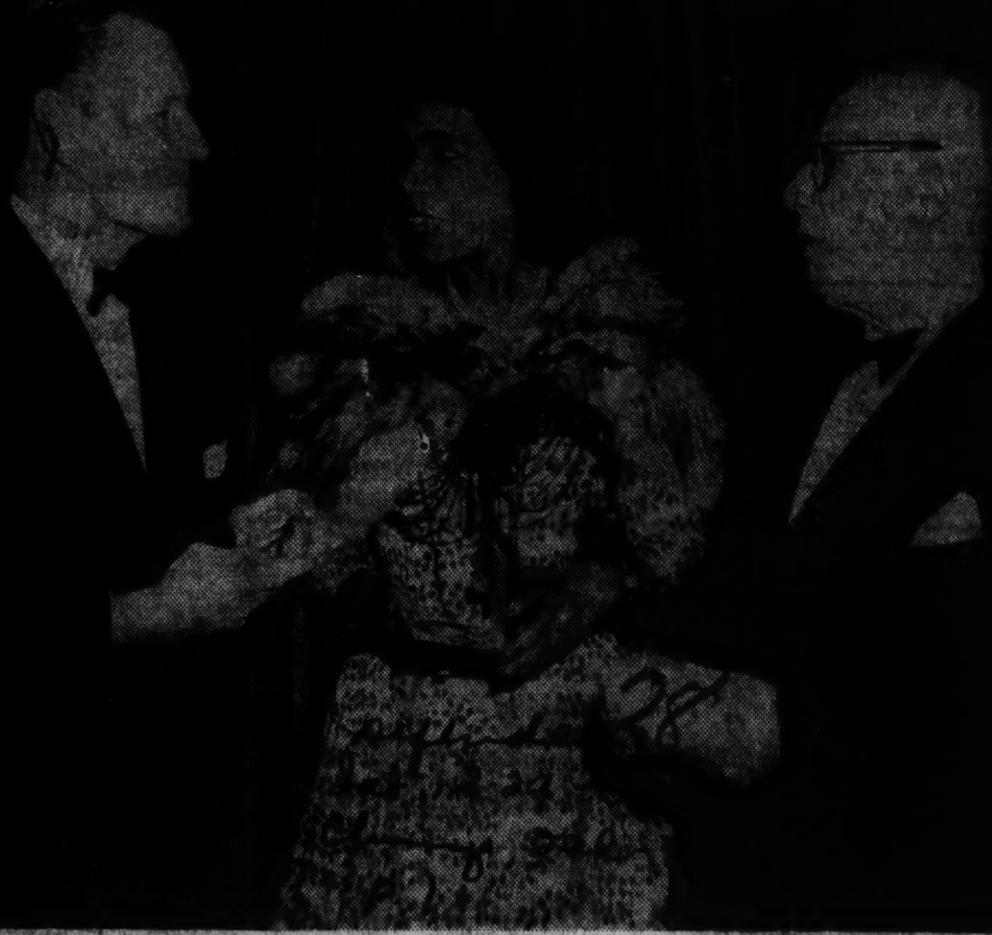
J. B.

*Memorial to H. T. Burleigh, Composer, Is Presented at Carnegie Hall Recital*

*Mon. 9-17-56*  
A concert in memory of H. T. Burleigh was presented at Carnegie Hall yesterday afternoon by the Margaret Bonds Chamber Music Society. Participants were Charlotte Holloman, soprano; Ida Johnson, contralto; Laurence Watson, tenor; Eugene Brice, bass, the Cumbo String Quartet, and Miss Bonds, pianist.

The program offered Mr. Burleigh's "Saracen Songs," two arrangements of spirituals and settings of texts by Arthur Symons, Frank L. Stanton, Walt Whit-

# Cited For Team Work



NELSON A. ROCKEFELLER (left) is pictured with Marian Anderson, noted contralto and Metropolitan Opera star, and Sol Hurok, music impresario.

## A telephone call Opera American Sat. 12-1-56 P. 8

# makes history

Baltimore MD.

By SAMUEL HOSKINS

WASHINGTON

For an uncertain moment, history dangled precariously on a silent telephone line.

He thought to himself that maybe he had hoped for too much. Perhaps the President would not approve.

If so, then this was the end. His pet project, the child of a desperate desire to do something to correct a national tragedy, would die even before it was born.

THEN SUDDENLY the phone became alive again. The voice of Franklin Delano Roosevelt was clear and jubilant.

It said: "That's wonderful. You tell Oscar to go right ahead. Tell him it's all right for her to sing from the top of the memorial (Lincoln) if he wants her to."

Harold Ickes, then Secretary of the Department of Interior, put down the telephone receiver.

"It's all right with the President," he said. "So go ahead

room of the Waldorf-Astoria hotel. Rockefeller, who headed a dinner committee of nearly 300 prominent citizens served as toastmaster.

with your plans, Oscar."

THIS IS how Oscar Chapman, former Under-Secretary of the Department of Interior recalls a crucial moment in the chain of events which resulted in the Easter Sunday, April 9, 1939, appearance of Marian Anderson at the foot of Lincoln Memorial.

Mr. Chapman, who has been described as "the gentle crusader," made reference to the Marian Anderson incident during a speech Saturday night before the Washington Educational Touring Club.

He was guest of honor at the club's 21st annual reception and reunion and recipient of its 1956 goodwill plaque.

He told the gathering he became interested in promoting a Washington appearance for Miss Anderson after a personal appeal from Walter White, the late executive secretary of the

NAACP.

HE QUOTED White as saying: "Oscar, we can't let them (the Daughters of the American Revolution and other pro-segregationists) stop us. Isn't there something you can do?"

After White asked him to obtain use of a government building, he (Chapman) said: "Walter, where she ought to sing is at the foot of the Lincoln Memorial."

For a moment, he said, there was stark silence as the appropriateness of the suggestion dawned upon the NAACP leader.

After both men agreed that was the thing to do, White went to the railroad station to catch a train back to New York City. Chapman went to the office of the Secretary to talk the matter over with Ickes.

He said when he told the Secretary of the proposal he just looked at him for a moment, then picked up the telephone and called the White House.

"MR. PRESIDENT," Ickes said, "I just wanted you to know the trouble we're about to get you into; we're going to let Marian Anderson sing at the foot of the Lincoln Memorial."

There was a long moment of silence, apparently as FDR was deciding if he should give his approval.

AFTER THE Presidential "green light," the event was planned to its most minute detail.

Of course, there were numerous obstacles. One was when the opposition almost convinced "people in high places" that soldiers should be called out to guard against mob violence.

"My answer was," Chapman said, "that when a thing is right, you don't need guns. I told them we didn't want a gun in sight; that if we had to have weapons, we were beat from the start."

HISTORY AND human relations progress of the past 14 years have proved the "gentle crusader" was right.

The Marian Anderson outdoor concert attracted over 75,000 persons.

Among them was Mrs. Velma G. Williams, former member of the D.C. School Board, who also was a speaker at the banquet honoring Chapman.

SHE SAYS that the highlight of the concert was when Miss Anderson, rebuffed in the nation's capital, sang: "My Coun-

try 'Tis of Thee."

"I've never seen anything like it—that great voice, devoid of bitterness, floating out on that vast audience. Thousands cried."

AND NOW, almost two decades later, Mr. Chapman is still the crusader.

He says once he was asked why. (His father was a corporal in Robert E. Lee's army.)

His answer: "We have come a long way. We must all go forward together, for there is no place in America for sub-class citizens. The welfare of all is related."



OSCAR CHAPMAN



F. D. ROOSEVELT



HAROLD ICKES

*Journal & Guide*  
Sat. 9-22-56  
Norfolk, Va.



## Estes Likes Billy's New Song

Billy Page, 13-year-old New York school boy, was ready with his own song to greet Sen. Estes Kefauver when the Democratic Vice-Presidential candidate made his first visit to headquarters of the New York Committee for Stevenson-Kefauver here Sept. 11. Mrs. Anna Arnold Hedgeman, assistant to Mayor Wagner and prominent community leader, was on hand to introduce the lad. Billy's song, "All the Way With Estes and Adlai," was snapped up by a music publisher in the audience, and will be recorded and on music stands in plenty of time for future campaigning.

## Tells how musicians are shut out of orchestra ensembles

*Aro-American* ~~Baltimore, Md.~~  
Sat. 10-27-56

By CARL DITON

NEW YORK — (AP) — For some years there have been mumblings among New York orchestral colored musicians, when Broadway shows and other important musical functions were being launched, that they were, for some unknown reason, shut out of orchestral ensembles.

Upon quiet investigation it was learned that colored musicians, as a whole were considered not technically efficient. Hence, the shutout.

In relating the following details, however, of a recent incident, judgement can safely be left to intelligent readers.

AT A RECENT opera performance, the opera symphony orchestra had been, through

economic necessity, reduced from 50 to something like 17 or 18 players, overcoming somewhat the reduced artistic effect by adding the piano.

The opera rehearsals had been conducted off and on for a year. And when it was about to be stage directed, an experienced colored operatic pianist was called in to supply the musical effects in the accompaniment.

The conductor was an out-of-town guest and there were no adverse comments whatever about the colored operatic pianist during final rehearsals. But on the eve of the "dress" rehearsal, the conductor complained to the opera management that the operatic pianist "cannot follow his beat," and forthwith engaged a white pianist unfamiliar with the music.

DURING THE dress rehearsal, the opera management observed the inefficiency of the white pianist, and requested that he be replaced with the colored pianist, who incidentally is not only a professional sight-reader of manuscript, but throughout the year had become thoroughly familiar with the score.

On the night of the performance, the conductor ordered the colored pianist into the orchestral pit, and the order was fulfilled.

But just before the curtain was to go up, the orchestral business contractor entered the pit and ordered the colored pianist out, with the statement that he had another pianist (white, naturally) who had all sorts of European operatic experience, and was "Thoroughly capable."

Quite inflamed with this last remark, which turned out to be absolutely without foundation, the colored pianist had this to say; and with unmistakable emphasis: "I have sung operatic roles! I have conducted opera! Symphonic orchestral numbers of mine have been performed publicly! Besides, I am a pianist! So what?"

Now to the analysis of the contractor's final statement. "Well, my substitute pianist must do the playing, for after all it is my official duty to engage players whom I please."

There lies the crux of the truth! White contractors simply do not "choose" to engage efficient colored players!

THE WHITE substitute pianist played, and had a beautiful instrument at his command.

However, this reviewer strained both ear and eye to locate the "European" experience, and concluded that money could have been saved the operatic management by not including the piano in the orchestra at all.

**Thomas A. Dorsey Says:**

## Integration Nothing New to Musicians

KNOXVILLE, Tenn. — Thomas A. Dorsey, internationally known gospel songwriter, told delegates of the East Tennessee State Singing Association and Symposium which met at Knoxville Aug. 27-Sept. 2, that musicians have had integration in their ranks for more than 30 years, even without a Supreme Court decision.

He related traveling, playing, eating and sleeping with integrated groups way back when.

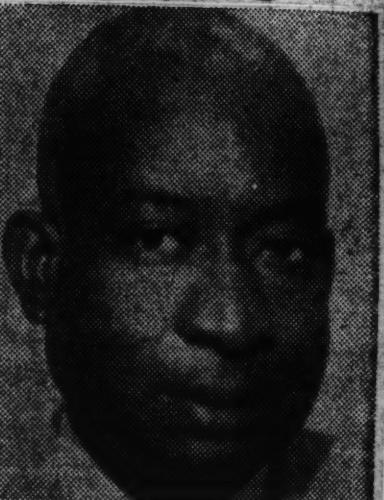
Professor Dorsey was instructor and dean of the educational department and was chief of the judges which awarded prizes to the winners in the contest of choirs, soloists and soloists that attended the meeting from Memphis, Nashville, Chattanooga and other Tennessee towns.

Walter Kennedy III, president of the association, aired the meeting over Radio Station WKXV where he has been disc jockey for many years.

*Sat. 9-29-56*  
ONE OF THE highlights of the meeting was the interracial choir that was trained and directed by Professor Dorsey and which sang to a concert of 1,500 people, also made radio appearances and one TV program, while the whites were rioting over integration in the schools of Clinton just 15 miles away.

Now to the analysis of the contractor's final statement. "Well, my substitute pianist must do the playing, for after all it is my official duty to engage players whom I please."

As a lecturer, author, teacher, composer and an exponent of gospel music, Professor Dorsey is rated high among music lovers of all races and his "Precious Lord" has been sung around the world. Wherever you find people or races who love music you will find the places where integration will not be difficult, and people will not only sing together, but live together in peace, he said.



**THOMAS A. DORSEY**  
... nothing new

Hailed for Democratic Practices

# Courier Pittsburgh Pa. Negroes Figured in Fame Of Late Tommy Dorsey

Jan. 12-8-56

NEW YORK—The entire liberal segment of the theatrical world and those at large mourn the untimely death of Tommy Dorsey. In musical lifetime he figured in success of many performers and many Negroes figured in success of his band. That scar on Sol Johnson's head was caused by his running into a hammer. It was dropped from a ladder in the Basie Bar and not the hands of his lovely wife, Ruby.

• ZIGGIE JOHNSON will have to stop playing the "young" swain now that his pretty daughter has made him a grandfather for the second time. It's a girl... Cecilia Violenes, she was one of the first of the lady deejays, and car salesman William Wallace will take the vows two Saturdays from now... However, Izzy Rowe will still be at 2091 7th Ave., NYC (27).

Musically, Sy Oliver who from 1939-1943 wrote arrangements for the sentimental gentleman of swing gave the band its brand and color. Dorsey was also one of the first to integrate and on and off for 11 years Charlie Shavers, who's still with the band, was featured trumpet player with the crew.

For a time Paul Gonsalves



Shavers Oliver  
graced the reed section. Since Sy Oliver, Ernie Wilkins has been dividing arrangement time between Basie and Dorsey.

Friend of most musicians, Tommy was a great admirer of Count Basie's band and recently gave the entire trombone section of Count's band gold-plated instruments. The two bands also exchange favorite arrangements.

Heading their own television show, the Dorsey brothers usually used colored performers like Sarah Vaughan, Duke Ellington, Count Basie, Cab Calloway and others long before the use of colored guest stars became popular.

Tommy Dorsey's death is a great loss to American democracy.

## Sunset Really Daily Inspiration Inspired Top Chicago Top Heywood Hit

MANY people wonder what gives a songwriter inspiration to write a particular song or lyric. Of course, there are many answers, and about all that can be done is to cite certain examples. Eddie Heywood, composer of "Canadian Sunset," is one. He actually was inspired by a Canadian sunset.

Heywood was playing a date in Quebec and before going to work each evening, he stopped at a small hillside church yard to sit and reflect. This went on for almost two weeks and each day Eddie found himself becoming more and more entranced with the sunset. Finally he decided to do something about capturing the beauty in music. And he was successful for the tune



Eddie Heywood

became a top hit in a matter of weeks.

The career of Eddie Heywood started at 14, when he substituted for his father as pianist and band leader in an Atlanta vaudeville house. His father, a graduate of the Boston Conservatory of Music, had been instructing Eddie in theory, harmony, and composition for seven years when he departed to be musical director for a New York revue, leaving Eddie to take over.

Once sound films began to lower vaudeville box office receipts, Eddie realized it was time for a change. He spent some time in New Orleans absorbing some of the jazz tradition, and then moved to a job in Kansas City. Benny Carter heard Heywood on this job and immediately took him along as part of the Carter band.

Carter introduced Eddie to Billie Holiday and together they made some long-to-be-remembered records which are part of the jazz tradition themselves. In fact, it was Eddie's association with Billie that made him decide he was ready to go out on his own as head of his own trio.

Eddie's first big time offer—at New York's Cafe Society Downtown—won him vast recognition and started him on the road to substantial success.

# Eva Jessye Singers Defender Sat. 14-13-56 Triumph In Chicago

Miss Eva Jessye, internationally known conductor-pianist, led her American Concert Ensemble in concert at Bethel AME church here Tuesday evening.

The group of youthful and talented artists, most of them recruited from New York, were making their initial concert on a long cross country tour.

Members of the group included Marian Nettles, soprano, of Hampton Institute and a graduate of the Juilliard School of Music; Constance Stokes, mezzo-soprano, a two time winner of the Marian Anderson Awards and who has sung with the Philadelphia Symphony under Eugene Ormandy; Raymond Seares, tenor, of the Boston Conservatory; John A. Swift, bass, formerly with the Paur Infantry Chorus; Claretta Freeman, singing dramatist; Alexander Sheperd, contra-bass, and John Austin Martin, guest accompanist.

The group, after a concert in Waterloo, Iowa, will go to Walla Walla, Wash., where they sing for the symphony drive, then to Seattle, several points in California including El Camino college, returning through Kansas and Oklahoma.

The Council of Choirs of Chicago and the Musical Arts Bureau, Charles Theodore Stone, director, presented the group here.



**A-ROCKIN' 'N A-ROLLIN'**—Wilbert Bradley and his partner dance up and down the street for two miles in Rome, Italy. The police didn't approve.

# Rock And Roll?

*Apr. 11, 1956* p. 5

## Not In Rome!

*Baltimore, Md.*

Rock and Roll hit the Continent with a bang. England loves it, but in Rome, Italy, the police banned it.

*Sat. 11-10-56*  
If you like Rock and Roll, then stay away from Rome, Italy. Two weeks ago, a couple started a rock and roll dance in a night club, got carried away, and danced right on out into the street.

They didn't stop there—they danced their way through two miles of Roman streets. A crowd gathered, urging the dancers on, but soon the police arrived.

They took a dim view of the proceedings and halted the impromptu session. Authorities promptly slapped a ban on all rock and roll activities in public places in order to "maintain the public order."

**IN LONDON**, England, when bandleader Bill Haley's rock and roll movie was shown, the teenagers rioted, tearing up the theatre seats, dancing in the aisles and creating a general disturbance.

The English counterparts of our teenage, "jitterbugs" or "drapes" are called "Teddy Boys," and how they love rock and roll.

Among the top ten records over there are three by Bill Haley, two by Elvis Presley, one by the Teenagers and two others by English rock and roll bands.

Even the clergy has become aroused over this new craze. Not too long ago, one churchman decided to hold a private rock and roll session to find out first hand just what it was all about.

He invited six couples, acquired a few rock and roll records, and gave them a spin on the turntable. Almost immediately, the couples were gyrating around the floor in time to the music.

There were no set steps to follow, they just danced as they

felt—wild, abandoned—following the beat, which they claim is the most important thing.

Before one chorus had been completed, the minister found his own feet tapping in time to the music, and when one of the girls asked him to dance, he was out there rocking and rolling with the best of them.

His conclusions were that there is nothing wrong with the music. It is impossible for r and r to be a sex dance. "When anyone is dancing as fast as they possibly can, they can't think of a single thing except dancing."

**THE PSYCHIATRISTS** were asked to study the phenomenon. They likened the insistent beat of the music to that of tribal drums, and claimed it was perfectly natural for youngsters to go for that type of music.

Commenting on the Roman ban of this music in public places, one wag stated: "guess they'll have to go underground."

**STRANGELY ENOUGH**, Africa, a country mistakenly thought by many to be addicted to tom-tom type music, has not taken to rock and roll. In Lagos, Nigeria, they have never heard of Elvis Presley or Fats Domino.

Their music idols are Louis Jordan and Perez Prado. The big thing over there is the mambo.

On street corners, instead of beating out rock and roll rhythms on tin cans, the youngsters are improving mambos. They prefer the wild, frenetic mambo. The cha-cha-cha hasn't become too popular as yet, but give them time.

## Annual Gershwin Memorial Contest Opens For Composers

NEW YORK CITY — The opening of the 12th Annual George Gershwin Memorial Contest for the best orchestral composition by a young American composer, was announced this week by Irving Brown, president of the George Gershwin Memorial Foundation of B'nai B'rith Victory Lodge, Inc. The contest will close August 31, 1956. This year's winner will receive a \$1,000 cash award and the winning composition will be world premiered by the New York Philharmonic-Symphony Society at one of its regular concerts at Carnegie Hall with Dimitri Mitropoulos conducting.

Mr. Mitropoulos will again serve as honorary chairman of the judges' committee and Dr. Carleton Sprague Smith, chief of the Music division, New York Public Library, will continue on as chairman. Others serving on the judges' committee are Robert Russell Bennett, Aaron Copland, Morton Gould, Howard Hanson, Peter Mennin (a Gershwin Award winner), Vincent Persichetti and Walter Piston.

The contest, which is sponsored annually by the George Gershwin Memorial Foundation of B'nai B'rith Victory Lodge, Inc., in cooperation with B'nai B'rith Hillel Foundation, is open to composers under 30 years of age, regardless of race, creed or color; credit will be allowed towards the maximum age limit for time spent in the U.S. Armed Forces.

An important feature of this contest is that all entries are submitted anonymously to the judges and are only identified with the composer after final judgment has taken place.

All entries must be original unpublished compositions suitable for orchestral performance, no longer than 15 minutes in length.

The Gershwin Memorial Foundation was established 12 years ago by the Victory Lodge of B'nai B'rith to be a living memorial to the felt at that time Gershwin would late George Gershwin. It was have wanted the cause of serious music to be advanced. And thus the foundation was born, spearheaded by the name of Gershwin.

and dedicated to helping young American composers with their careers.

In addition to the cash prize of \$1,000, the winner will be invited to New York as a guest of the Foundation, with all expenses paid, for the week preceding the performance of his work by the New York Philharmonic. His composition will also be placed in the rental library of Chappell and Co., with the composer receiving the standard contract and customary royalties.

London — Lionel Hampton and Sidney Bechet last week announced simultaneously that their scheduled fall tours of Great Britain will get under way in September.

Hampton and his band will leave New York on September 22, and will open at the Gaumont State Theatre, London, a week later.

Bechet, a veteran of New Orleans jazz, has been living in Paris for sometime. He will begin his tour of the Isles at London's Royal Albert Hall on September 2.

LIONEL WILL follow an 8-day engagement at Gaumont with 22 concert hall dates in the provinces. Sid has booked 15 of the same type of provincial engagements.

British units to come to America on the exchange deal are the Vic Lewis orchestra (for Hampton) and a group led by tenor saxophonist Tommy Whittle (for Bechet).

Agent Joe Glaser says 30 dates have been guaranteed for the Lewis Orch in the States on a reciprocal agreement with Hampton, but the exact period depends on whether Frankie Laine will be coming to Britain this fall, in which case the Lewis Band would accompany him.

WHITTLE IS to be featured in the States for 15 days as a guest soloist. He commences on Aug. 15, and will tour with the Lionel Hampton Band, being accompanied in his own solo presentations by the Hampton rhythm section.

Bechet in Britain will be accompanied by the French Andre Rewelliotti Band, and Whittle, with his own orch will play a reciprocal period in Paris during September.

ELLINGTON is the Hall of Fame's fifth member. Previous winners were Louis Armstrong, Glenn Miller, Stan Kenton and Charlie Parker.

Plaques signifying the victories of these artists are on display at the "Down Beat"

## Hampton, Sidney Bechet Set for British tours

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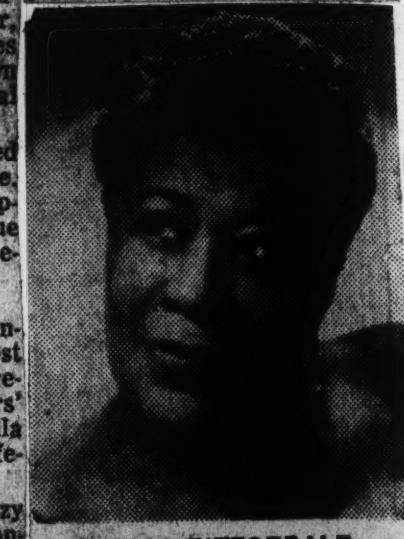
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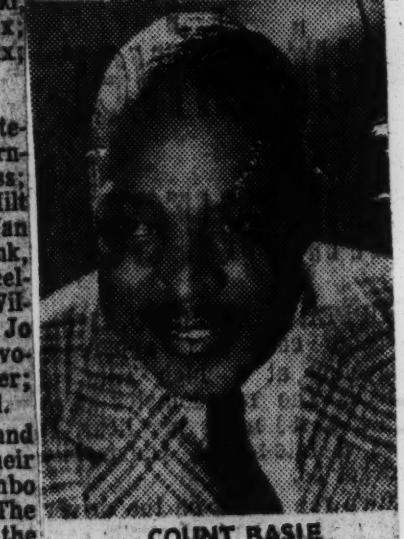
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## Basie, Ella, Diz among Down Beat poll winners

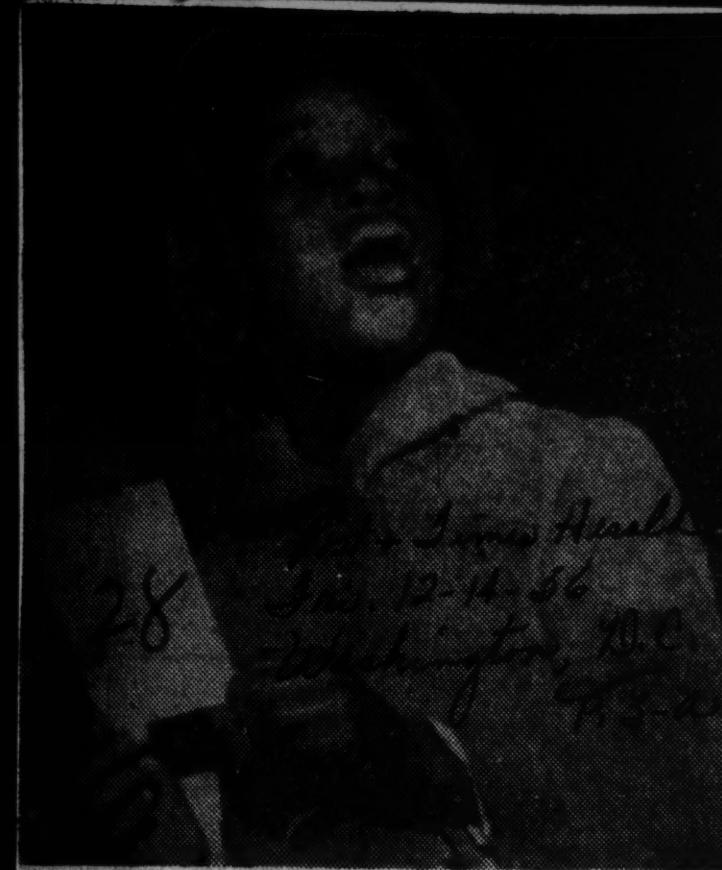
Music Hall of Fame which has been established at the Berklee School of Music in Boston, Mass.



ELLA FITZGERALD



COUNT BASIE



Associated Press

Eleven-year-old Harriet Thalf: She sang for her ideal.

## Voice of Girl, 11, Fails In Song for Her 'Idol'

Fri. 12-14-56

PHILADELPHIA, Dec. 13. A little girl sang today for the great lady she idolizes, but collapsed in tears as her voice failed.

For Harriet Thalf, a seventh-grade student at St. Teresa's Roman Catholic School here, today was to be the realization of her dreams. It had been arranged for her to meet, and sing, for the famed contralto, Marian Anderson.

Harriet was a special guest of honor at a luncheon here introducing Miss Anderson's autobiography "My Lord, What a Morning."

The child is a foundling, abandoned at the age of 3 months and taken in and reared by an aunt, Beatrice Thalf, a domestic. Miss Anderson was born and reared in the same neighborhood.

### Won Festival Firsts

Harriet began singing in the choir at St. Teresa's. Last year and again this year she won first place at Fordham University's Irish Festival voice competition.

The city supplied a limousine to take her to the luncheon in

The guests sat numbly. Miss Anderson herself, broke the spell, going over to Harriet and sheltering her in her arms.

Later, Miss Anderson explained that she would arrange to hear Harriet sing again and in more familiar surroundings, most likely her school choir.

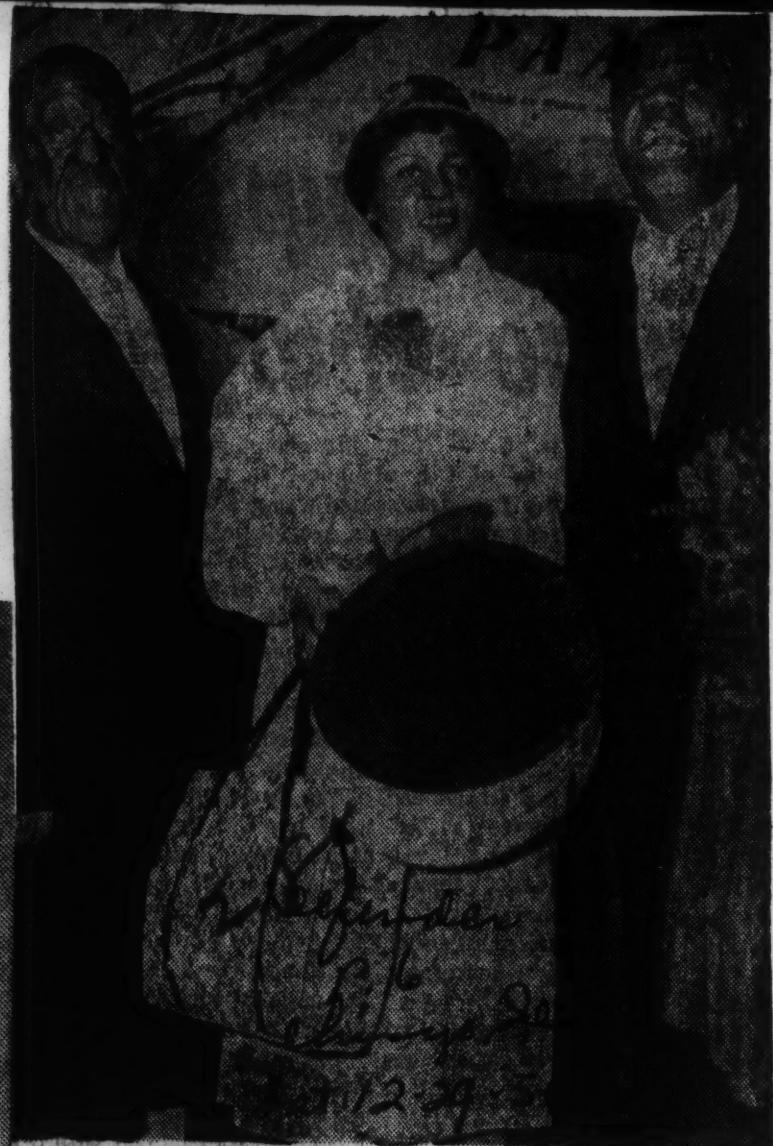
Miss Anderson, whose first public appearance was a dismal failure, thoroughly panned by music critics, earlier, in a simple, warm, moving speech, had made these remarks for Christmas:

"I would like to thank everyone who has helped me and those who will help others in the future and participate in the rewarding experience of giving."



Journal To Village Vanguard P. 14

Talented young singer Johnny Oliver, whose efforts are heard on the MGM label, is headed for Greenwich Village. He takes over as the featured artist at The Village Vanguard in January prior to his next recording stint.



LOUIS SATCHMO, famed trumpet ace, returned from London this week after appearing on special Command Per-

formance to raise funds for Hungarian relief. With Satchmo are his wife and special aid, Hazel Scott.

After Anniversary N.Y. Preliminary

80-106-56

28



**THEY MAKE MUSIC** — The Modern Jazz Quartet, winner of numerous small combo awards and consistently

well up in Down Beat Magazine polls, is set for a long New York recording session within the next two weeks.

## St. Louis Youth In New York Opera At Carnegie Hall

ing his first tour of New York Theater by making his debut in "Ouanga" at Carnegie Hall, September 27th, 1956 with the National Negro Opera Company under the direction of Mr. Cardwell Dawson.

Since coming to New York City June 21st, Sir Wesley has made wonderful progress in his field—music—auditioning for membership in the Opera Company and being accepted over a large number; and also being given a teaching position at the exclusive Buckingham (Private) School in Brooklyn, New York.

Before coming to New York City from St. Louis, Missouri where he lives with his mother, Otha Reaves, Sir Wesley was engaged in professional work in both the popular and classical field of music while he attended Washington U. He also was a lecturer on Modern Jazz at the University. His mother, Mrs. Louise Reaves Sherman, one of the National Vice Presidents of the National Beauty Culturists League and owner of the Milady School of Beauty Culture in St. Louis Missouri plans to fly here to New York City to witness

the singing debut of her son. Sir Wesley seems destined to go far in his field both as a singer and a teacher, and right now Global Artists of Hotel Theresa here in New York plan to present him in a series of Concerts and Lectures during the season.

## Gifted Violinist Sought For N. Y. Concert Debut

NEW YORK -- (ANP) -- The Concert Artists Guild, Inc., of 119 West 57th Street, New York 19, in reaching out into a new musical field for Negroes, is in search of a Negro classic violinist under 30 years of age, with the best promise for a concert future.



## This Week In Records

By ALBERT ANDERSON for ANP

*Call A MERRIE CHRISTMAS* — P. 8

Christmas will be merrier than usual this year for millions of adults and children who gather around their record players and hear some of the wonderful holiday music now available on wax.

*Kansas City 198*, Capitol Records got an early jump on other diskies by releasing two singles by Nat "King" Cole, another by the Andrew Sisters and three albums of Christmas music featuring Jackie Gleason's orchestra and the Roger Wagner Chorale.

For his sides, Nat Cole waxed his best-selling oldie, "The Christmas Song" (Merry Christmas to You) and three others: "The Little Boy That Santa Forgot," "Take Me Back to Toyland" and "Mrs. Santa Claus."

The Capitol single by the Andrew Sisters is the delightful "A Child's Christmas Song," backed by the popular standard "Silver Bells." In his album titled "Merry Christmas," Jackie Gleason is joined by the Keith Textor Singers and Hercules on the electric celeste in beautiful arrangements of such gems as "I'll Be Home for Christmas," "I've Got My Love to Keep Me Warm" and "Winter Wonderland." And in two other Capitol albums, the Roger Wagner Chorale colorfully interprets "Folk Songs for Children" and "Joy to the World" for Yuletide record hunters.

### SPIKE JONES, TOO

Even Spike Jones and his City Slickers have gotten in on the Christmas album caravan. Verve's "Spike Jones Presents a Christmas Spectacular" has all the Christmas music you'll ever want on one record. There are 35 songs, hymns, and carols comprising the greatest number of songs ever gathered on one disk. There are songs to fit the taste of every member of the family, from the beautifully performed "Silent Night" to a typical Spike Jones' reading of the novelty hit "All I Want for Christmas is My Two Front Teeth."

Another holiday release which should find a waiting market is Lawrence Welk's "Merry Christmas" LP issued by Coral Records. Without a doubt, Welk and company have captured the warm, sparkling spirit of Christmas in a musical greeting wholly representative of the American Christmas. Selections include "Let It Snow! Let It Snow!", "White Christmas," "Christmas Island," "Winter Wonderland" and "Twelve Gifts of Christmas."

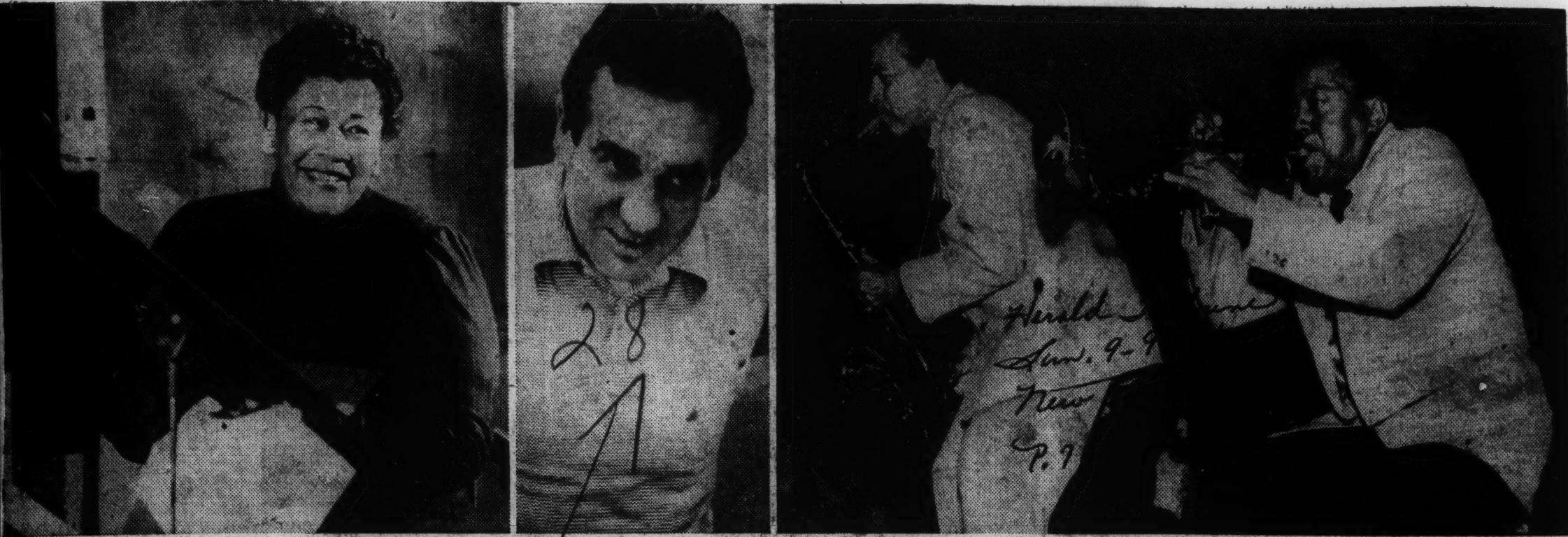
King Records has enlisted three of its top rock 'n rollers to cut items to catch the Christmas trade. The disks—all singles—were waxed by Bubber Johnson, Joe Ward and Lillian Brooks. Johnson with orchestra and chorus, turn in a rewarding performance on "Let's Make Every Day a Christmas Day" and "Christmas Time;" Ward is on a novelty kick with "Nuttin' for Christmas" and "Christmas Questions," and Lill gives out with a pleasant rendition of "Merry Christmas to Michael" and "Twinkle Christmas Star."

—ROLAND HAYES SINGS—

Roland Hayes, the world famous Negro American concert artist, sings "Christmas Carols of the Nations" in a Vanguard album which critics have described as "a miracle of tenderness and religious rapture." Vanguard also has four other Christmas albums which should put the diskery out front in the race for holiday record revue. They are "A Music Box of Christmas Carols," "A Music Box of Hymns," "French Christmas Carols" and "The Holly and the Ivy," a collection of English Christmas carols featuring Alfred Deller, counter-tenor.

An equally fine selection of Christmas music has just been released by MGM Records. The five albums feature Joni James, the Ray Charles Singers, David Rose orchestra, Mary Mayo and Richard Ellsasser playing the harmonium and celeste. Joni's "A Merry Christmas From Joni" has such warm and beautiful greetings as "White Christmas," "The First Noel," "O Come, All Ye Faithful," and "O Holy Night." The Ray Charles Singers are heard in 21 best-loved seasonal songs, including "Deck the Halls," "Silent Night," "Away in a Manger" and "Joy to the World."

David Rose's album, titled "A Merry Christmas to You," has 26 beloved hymns and carols such as "Hark the Herald Angels Sing," "O Little Town of Bethlehem," "God Rest Ye Merry, Gentlemen," "O Holy Night" and "The First Noel." The lovely voice of Mary Mayo make her album—"The Magic of Christmas"—a moving listening experience. Mary sings 12 numbers, including "No Room at the Inn," "Peace on Earth, Good Will to Men" and "The Christmas Bells are Ringing." Richard Ellsasser's LP, "An Old-Fashioned Christmas," features "While Shepherd's Watched" among other lovely hymns and carols.



JAZZ AT THE PHILHARMONIC—Ella Fitzgerald, considered by many as the greatest vocalist in the business, is one of the featured performers at Saturday night's concert in Carnegie Hall. Other distinguished jazz soloists include drummer Gene Krupa.

pa, saxophonist Flip Phillips and trumpeter Roy Edridge. The event, which is being sponsored by Norman Granz, will be presented at 8:30 and again at midnight. Among other participants are Oscar Peterson, Stan Getz and Illinois Jacquet.

## **Modern Symphony Works Discussed**

*Herald Tribune*  
FRANCIS D. PERKIN

By FRANCIS D. PERKINS

The question of contemporary music in American orchestral programs had an unusually thorough airing at the American Symphony Orchestra League's convention in Providence last month, when composers, conductors, instrumentalists, managers and board members discussed the problem from various angles. Expectedly, while justly, some of the composers found the present situation worse than unsatisfactory. Aaron Copland deplored repetitious and unexciting programs, not only here, but elsewhere, and the failure of orchestras to seek and encourage new composing talent. William Schuman pointed out that if you deny contemporary audiences the music of their own day, you are denying them the use of the only kind of music that is being written today—“You are denying them the free-

### A Good Sign

But a report from Ralph Black, manager of the National Symphony Orchestra of Washington, suggested at least the beginning of a breach in the entrenched stronghold of the standard rep-

erty. During the last five years, he stated, when his orchestra had played an increasing proportion of contemporary music, the average number of single tickets sold had mounted by 20 per cent. This gives an encouraging suggestion that some heretofore developing against the con-

boiled way. Let us forget the composers and their present and future interests; the orchestra exists not to please them, but its public. Let us also forget those who want to hear plenty of contemporary music; they are a small minority. The critics may not like the idea of writing about

This gives an encouraging suggestion that some heresy may be developing against the conservative creed concerning the preferences of our symphonic audiences. Still, it is quite likely that this creed, whether or not factually supported, still prevails to a considerable extent among those who, to use Mr. Copland's term, control what the audience gets in the way of music. Its principal articles are that audiences like what they know, and that many of their members will stay away when confronted by unknown music, especially if it differs widely from patterns to which they are accustomed.

temporary music; they are a small minority. The critics may not like the idea of writing about the same works again and again, but that will be their private headache.

Our hypothetical orchestra has a schedule like the Philharmonic-Symphony's, with a principal series of twenty-eight programs each season. We know that it is not wise to repeat the entire repertory each year, and therefore will choose enough works to serve the major series for two seasons with not too much annual repetition. The "Fifty Pieces" outlined by Virgil Thomson would not be enough; we probably would need about

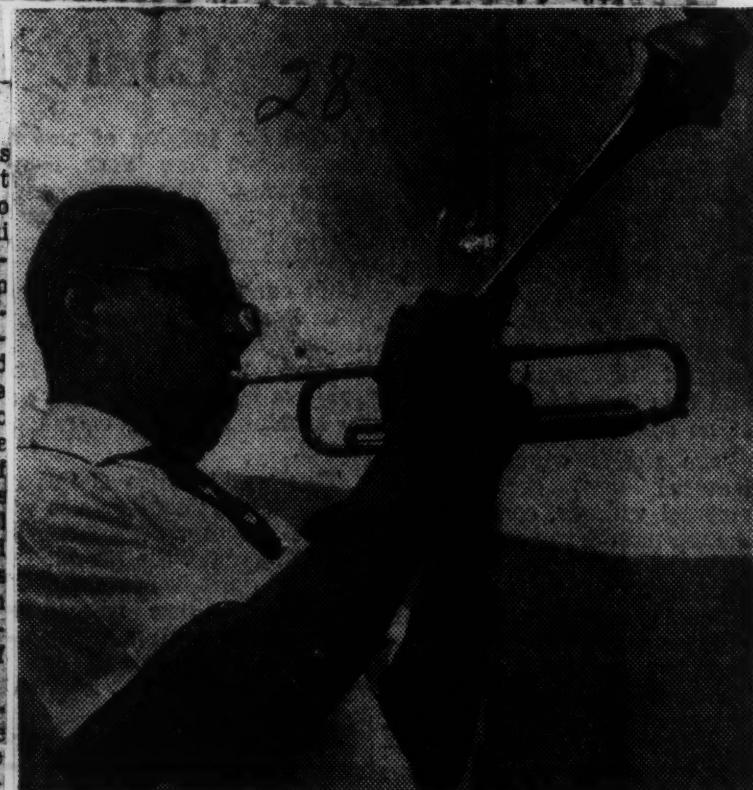
Let us suppose that we firmly believe that unfamiliar music not remain within the list of poison at the box office, and more or less well known eight- that we have been asked to develop a practical program policy works; we would have to add for a major orchestra. Believing not only generally accepted that this is the best course for works from this century's earlier keeping the orchestra's deficit decades, and some later items within manageable bounds, we which seem to have won general will pursue our conservative favor—Bela Bartok's Concerto

for Orchestra, for instance

**Close List on 200**

Having chosen our 200 works—ranging down the alphabet from Bach and Beethoven to Wagner, Weber and Wieniawski—we can close the list permanently, and ring the changes on its items for season after season. To those who might object to lack of variety, we could indignantly reply: "Is once a year, or every other year, too often to hear a masterpiece such as the First Symphony of Brahms?" According to this belief, if carried to its logical conclusion, our audiences would be constantly happy; their cries of rapture would easily drown out the protests of the composers, critics, and minority of modern-minded listeners.

The audiences might be happy for a time, especially if the orchestra is always superlative and the conductors consistently inspired. But it would not be too rash to wager that, after two or three years, there would be a vague feeling of satiety, leading to pervasive boredom which would sooner or later affect the box office.



Dizzy Gillespie, his angled trumpet and assortment of mutes will also appear at Saturday's concert.

dard repertory stand the test of time perennially; others come and go in cycles of varying length; some long-term favorites eventually lose their hold and drop out permanently. Thus if our repertory is limited to works of known vogue, it will become narrower and narrower; the most durable works will have to be overplayed beyond the point of tolerance.

All this, of course, would be pushing conservatism to an absurd extreme: no one in charge

of an orchestra's programs would dream of doing entirely without music previously known to most of its hearers. There is, indeed, a certain fallacy in the opinion that we like only what we know; for every one there must have been a first time when he heard any one work. But a safe playing unadventurous program policy brings the risk of a boredom, through repetition and obsolescence, which may later prove destructive. As Mr. Schuman put it at the League's convention: "Without new music, the entire art of music will atrophy."

### PARTNERS IN JAZZ



Ella Fitzgerald and Louis Armstrong, who join forces in presenting a group of popular numbers on a recent disk,

Something closer to the ideal could ask for a better stimulus mixture of technical and artistic than Mr. Armstrong's trumpet excellence occurs on Ella and accompaniments, and Miss Fitzgerald (Verve), a "Panoramic Record." The True High Fidelity Record. The perceptive and persuasive subtitle refers to Ella Fitzgerald's port he gives her.

and Louis Armstrong, who are heard in duets on ballads and show tunes that are, barring a minor quibble, absolutely magnificent. *James S. S.* Sun. 11-11-58

Miss Fitzgerald, whose recordings too often convey an uneasy sadness, is at her easy, lyrical best, singing with sweetness, conviction and an impeccable sense of phrasing. No singer

# Haitian Opera 'Ouanga' Strikes Shortage Goof At Carnegie Hall

P. 1A

By CARL DITON

NEW YORK — (ANP) — Dr. Clarence Cameron White's prize-winning Haitian opera, "Ouanga" in English, following a concert version last May at the Metropolitan Opera House, was staged, lighted and costumed last week at Carnegie Hall.

Originally four successive evening performances, understudies appearing on alternate nights, with 50 players engaged from the New York Philharmonic Symphony Orchestra, were advertised.

But the anticipation of the National Negro Opera management were unfortunately thwarted. But one performance resulted, and the opera orchestra dwindled to approximately a dozen and a half participants.

Consequently, the richness of Dr. White's orchestration, previously heard at the Metropolitan, was lost. The higher instruments were of good quality, but the absence of bass instruments, such as the contrabass and violoncello, was glaringly noticeable. Therefore, the sad commentary must be admitted that the Negro New York operatic public has not been sufficiently educated to help sustain the talents of Mary Cardwell Dawson, founder of the opera company, and Dr. White, the composer.

The story of the opera is fascinating: The action is concomitant with the events of 1804, in the island of Haiti. The populace is sworn to Voodooism. Ambitious Dessalines wants to free his people from superstition, ignoring the warning of Toussaint L'Ouverture in a dream, and is in love with Defilee, a peasant voodooist.

Altho she loves him devotedly, she cannot resist adherence to the cult. Dessalines renounces her, takes unto himself Claire Heureuse for his queen, and a coronation is held that divides the populace.

Mougal, the Voodoo Priestess, invokes the "Ouanga" curse upon Dessalines, thru the python, Legba. Dessalines orders her death.



**Box Office King** — New York disc jockey Tommy Smalls, with actress Jayne Mansfield after winning the title "Mayor of Harlem" earlier this year, has been acclaimed box office king at the famed Apollo Theatre in New York. His rock 'n' roll revues have drawn \$35,000 in admissions each of 10 times there the past

and Le Bossal, his aide, together with Gorin, his general, plot his death. The "Ouanga" curse is fulfilled, and the opera ends with mourning and appropriate dancing for Mougal.



**SINGER IN RIO** — Popular Abby Lincoln from the United States poses with a VARIG Airlines of Brazil stewardess at Rio's International Airport during a recent singing tour in Brazil.

Muriel Smith set London Carmen bow  
Defender, America, London, Carme bow  
Sat. 12-13-56

LONDON — Muriel Smith, American mezzo-soprano, is in readiness here this week and awaiting her debut at the Royal Opera House, Covent Garden, Baltimore, Md. Miss Smith will sing the title role of Bizet's "Carmen" on December 17.

Richard Lewis is to sing the part of Don Jose and Elsie Morison, Micadla. The first

performance of the opera will be conducted by Rafael Kubelik.

# Hazel Scott Proves Neyer Stay Put Is Road To Fame

Defender Sat. 8-4-56  
Chicago Ill.  
HOLLYWOOD — Hazel Scott is a most versatile person or artist if you rather. When she hit the U. S. day on her tours about the country an abroad.

But even such a variety program as that did not complete Hazel's wishes for top rung in. That was soon changed, among artists. She is always looking for something different which is what makes her one of the greats of our time.

At the latin quarter in New York she became a sensation as combination semi-classical, bebop, boogie woogie, popular music and swing artist. In fact, this is the style the great pianist employed to gain recognition as one of

Visitors to Hollywood Strip's famed Mocambo are seeing a new Hazel Scott. The same great pianist of course but one with entirely new innovations. Her most

recent "added appeal" to play two tunes simultaneously, one with right hand, the other with left hand and with decided styles. A "Rock 'N Roll" version of "Tea For Two" is offered with the left hand while she swings away with her right hand on "I've Brown Accustomed to His Face." Quite different approach to pleasing an audience we'd say; rather pleasing to all who listen and admire the great pianist's talents.

Miss Scott, a genius on the piano, has won acclaim in most of the continents abroad as well as in the United States. She has appeared in Panama six times, Europe a number of times and also scored in concets in Far East.

Actually, Miss Scott is appearing in the States on a sort of "I didn't see why" basis. She has blacken their faces to sing Othello and Negroes can't lighten their skins abroad that must be filled to sing Siegfried." And when she goes abroad her many fans and fanal prodigies will be surprised to see a new Hazel Scott. Great pianist as the age of six. He decided to

usual but with several newly acquired styles of play that are certain to make new friends for an old, long loved and admired artist.

**U. S. Singer Reported Teacher in East Berlin**

BERLIN, Aug. 23 (AP) — A Communist newspaper announced today that Andrew Pankey, an American Negro concert singer, has taken a music teaching job in Communist East Berlin.

East Berlin's Berliner Zeitung said Pankey chose to live under communism after he was refused permission to live in France and Britain. The paper said the refusals were based on his support of Julius and Ethel Rosenberg, executed by the United States in 1953 as atomic spies for the Soviet Union.



HAZEL SCOTT, rocks' em and rolls' em at famed Mocambo in

Hollywood with so different style and innovations.

# Philly Artist Gets Radio Post Abroad

Defender Sat. 10-26-56  
Chicago Ill.

by MALCOLM POINDEXTER

PHILADELPHIA — (AP) — Tenor Reginald Farrar of Philadelphia, currently studying abroad, has been signed to an extensive radio contract in Germany. The prominent artist, who sailed for Munich a year ago to begin a 18-month study of Wagnerian Opera, is 28 enjoying tremendous success via the foreign network. He is heard weekly over the AFN circuit in a program of classical and spiritual songs.

The Philadelphia artist expects to leave Hohenstaufen, where he is presently studying under

Fritz Wolff, a retired opera sing-

er, early next year. He will begin

an extensive concert tour immedi-

ately on his return to the states.

A couple of Manhattan confi-

dence men who travel to a

place called Robinson Crusoe

Island to swindle the natives

out of their horde of pearls.

One of the would-be swindlers

falls under the romantic spell

of a native princess and re-

forms; his less pliable partner

is made captive.

At times the whole thing

comes embarrassingly close to

being an unwitting parody of

Marian Anderson's receiving the

Spingarn Medal in Richmond, Va.

in 1939.

## Theatre: Negro Musical

### The Cast

THE WORLD'S MY OYSTER, a musical comedy by Carley Mills and Lorenzo Fuller. Staged by Jed Duane; choreography by Walter Nicks and Louis Johnson; musical director, Mr. Fuller; sets by Henry Buckmaster; lighting by Tom Anderson; costumes by Lew Smith; drums by Phil Hepburn; presented by the Actor's Playhouse, 100 Seventh Avenue South at Sheridan Square.

John D. Rockingchair.... Ned Wright

Robert Fulton Brown.... Lorenzo Fuller

Laura..... Jacqueline Barnes

Queen Elizabeth Victoria..... Butterly McQueen

King Friday..... Moses LaMarr

Monday..... Helen Ferguson

Windsor..... Phil Hepburn

Inhabitants of Island..... Lew Smith

Helen Hayes..... Linurie Wynn

Plumath Brent..... Herman Howell

Joelyn Martinez.....



HAZEL SCOTT, the pianist and singing star, will headline the "Cheese and Farcie" musical revue at the Latin Quarter on Thursday evening when she begins a two-week engagement.

# Royal Acclaim

Defender P. 14

## For U. S. Girl

Chicago, Ill.

### In Debut Abroad

By EDWARD SCOBIE

LONDON — Since her first re-primo at Mount Olivet Church, capital at Wigmore Hall New York-New York; Ida Johnson, contralto, acclaimed this year in recital at Town Hall, New York, and in "Show Boat" this past summer at Jones Beach, Long Island; also Laurence Watson, tenor, also from "Show Boat" and prior to that Langston Hughes' opera "The Barrier," and more recently winner of the Hunter College Opera Workshop Scholarship, and Eugene Brice, bass-baritone, just returned from the European tour of the Shaw Chorale. The Marion Cumbo String Quartet will also appear on the program.

Apart from this Wigmore Hall recital, Miriam Burton has made only one other public appearance. That was in May on the BBC's TV programme "In Town Tonight." She is due to return to the United States next month but it may have to be cancelled due to commitments.



Defender P. 14  
Chicago, Ill.  
Sat. 10-6-56  
28

NEW YORK BORN soprano Miriam Burton who has been studying voice in Europe on John Payne Whitney scholarship made her first public ap-

pearance in London's famed Wigmore Hall Sunday and scored impressively with critics and patrons alike.

# Famous Composers'

Defender Sat. 10-20-56

## Works To Be Heard

NEW YORK — The Margaret Bonds Chamber Society will offer a program of the work of outstanding Negro composers at 1st AME Zion Church, Brooklyn, on Sunday afternoon, October 28.

Appearing with the group will be its organizer, Margaret Bonds, composer and pianist, whose compositions have been widely performed by American and Euro-



# Negro Soloist Dropped From Shaw Tour; Columbia Claims 'Pressure'

*Call XW. 1-19-56*  
Kansas City, Mo. By MARGARET BONDS

NEW YORK CITY (ANP)—After a 10-week tour through 20 states and two Canadian Provinces, Robert Shaw, choral conductor, was urged by Columbia Concerts to release his two Negro soloists, Eugene Brice, bass, and Howard Roberts, tenor, from the southern tour which is to start January 29.

Brice, realizing the importance of being invited to appear as the first Negro soloist with this eminent aggregation of 53 choristers and instrumentalists under Shaw's baton, had sacrificed a large number of bookings covering a period of four months in order to make these tours.

Both Brice and Roberts, from the beginning of the first lap of the tour, enjoyed the distinction of appearing in concert halls in such towns as Monroe, La., and Vicksburg, Miss., where Negroes and whites had never been allowed to perform on the stage together.

The public and press alike acclaimed the two Negro soloists, and their reception on every occasion was warm and friendly and without incident. The applause that Brice received was so stupendous that he was called upon to bow time and again at the end of his solo in the Bach "Magnificat."

Prior to the group's start on the first lap of the tour, no mention had been made that Eugene Brice and Howard Roberts were Negroes.

Apparently the southern audiences, which of course numbered many thousands, were unimpressed one way or another. They were music lovers and the assembled aggregation delivered their Bach in the manner in which they wanted to hear it, and they forgot racial tensions.

It was a surprise therefore to Shaw, on his return to New York for a month's vacation during the Christmas season, to learn that so much opposition had been raised because of his touring with Negro soloists, that he was advised by the Columbia Concert management to discontinue travelling with Brice and Roberts for fear a large section of the encoming tour might be cancelled because of threats from anti-integration forces.

Shaw's managers asked Brice and Roberts to remain in New York, still under contract to them, and to join the group again when it starts its European tour

on March 16, at which time they will tour countries throughout Europe and Asia.

*Dawn Comes Up With Combo*

*Courier Sat. 1-28-56 P. 26  
Pittsburgh, Pa.*

## Princess Takes Over Progressive Quintet

NEW YORK—A new combo is all set to make its debut on the horizon of progressive jazz and, if the group goes over with the public, it can thank the tenacity of a talented woman for its success.

In collaboration with Walter Hyde of Universal Theatricals and Chuck Darwin of the Seeco Recording Company, Princess Orelia, who has led her own dance group in the United States and the Caribbean, has taken over the personal management of Les Modes Jazz Quintet.

  
Princess Orelia

The Princess, in commenting upon her dual role as a combo manager and a danseuse, told The Courier, "It's lots of work and sacrifice in this work of personal managing and, being a woman makes it no easier. Sometimes I honestly believe that it's tougher, but, as a General before his men, when he knows that they're good fighters, and the men know that their leader is a good one then there's confidence, patience and faith. You just can't lose."

THE LES MODES quint is composed of Charlie Rouse, tenor sax, late of the Benny Green combo and a gentleman who has

cut several "hot" discs with Art Blakey and other progressive gentry on the EmArcy label; Julius Watkins, ex-Blue Note artist on French horn and an aspirant to the high regard currently held for John Graas; Gildo Mahones on piano, Ronald Jefferson on drums, and Julian Ewell on bass.

Princess Orelia, after hearing the quint in rehearsals, suggested that they organize and arranged for them to do several albums for Seeco on the Dawn Label. The first of these cuttings will hit the street this month. The group is slated for another recording date in February.

In addition to her managerial duties the Princess is presenting her dance group in a Haddon Hall recital in Atlantic City, N. J., late this month.—H.L.K.

## She Brings Life Apro-Magazine Baltimore, Md To 'Dead' Music



*Sat. 1-28-56* *A3*  
Choral group of St. Joseph Roman Catholic Church, Newark, N.J., directed by  
Mrs. Maude O. Carroll

# The Meade Lux Lewis Yarn: Story Of Boogie Woogie It'

Defender Sat. 9-1-56 Chicago, Ill.  
P. 15

This is the story of one of a pair of ex-cab drivers with tribute to a great pianist of the past to whom an album has been dedicated.

The ex-cab driver Meade Lux Lewis, greatest of boogie woogie exponents, his co-worker in the early days is Albert Ammons and the album-honored gentleman is Jimmie Yancey. For Meade and Albert the cabbie days were very lean but after the big break when both returned to music and composing things perked up. And the inspiration for the pair was Yancey, great boogie woogie artists of the '20's.

Actually Meade Lux Lewis was a violinist at the time. A 17 year old expert on the instrument. Visiting a place where Yancey was appearing he enjoyed the pianist so much the violin, from that day on, became a lost art so far as Lewis was concerned. He quit the violin for the piano.

From that day on Meade Lux Lewis loved the piano. But he had to eat and the take from his piano playing and not provide that all important item. Even though his recording to "Honky Tonk Train Blues", made with Albert Ammons was popular in Chicago, there was not enough national traffic to the disc to bring in more than a small monthly check. And so Meade Lux Lewis went back to the automobile business only as a car washer this time.

In the meantime John Hammond, critic and collector of records chanced to hear the recording. Hammond, who had done much to aid artists like Basie, Goodman and others decided "Honky Tonk Train Blues" had merit and its composer-disco had talent.

Hammond set out to locate Lewis to remake the record in a sort of modernized style. With the help of Ammons Hammond succeeded in locating the one and only Meade Lux Lewis. The record was re-

made and, at the suggestion of Hammond, Lewis and Ammons teamed up again, not as car washers or taxi drivers but musicians.

It was not until two years later, however — after Lewis had twice tried to conquer New York — that boogie became a national rage, and Lewis, one of its high priests, — as he still is.

There is in the playing of Lewis an intensity of feeling full of joyous vitality. He employs cross rhythms and a sense of dynamic variety — exploring boogie woogie, swing, bebop, rhythm and blues, and now rock an roll.

Boogie woogie is one of the several cycles in music style, pattern and "fads" that have swept the nation at times. First there was original jazz; then came "rock-bottom" to be followed by boogie woogie, swing, bebop, rhythm and blues, and now rock an roll.

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MEADE LEWIS

Each of the styles boasted exponents who rated high priesthood. Boogie woogie? Well few artists have been superior or even the equal of Lewis, Yancey and Ammons on this particular style of play. Lewis introduced boogie woogie to West Coast years ago.

CLEVELAND — Charlotte W. Holloman, coloratura soprano, will appear Oct. 10, in Severance Hall and Euclid Avenue, under auspices of St. Mark's Presbyterian Church.

Following her Cleveland concert, Miss Holloman will spend two months in England making appearances. She made her Town Hall debut in 1954.

**Bing calls**  
Afro-American  
**Ella Nat**  
Sat. 7-28-56  
**greatest**  
Baltimore Md.

NEW YORK (AP) — Unhesitatingly naming Ella Fitzgerald as the greatest female singer of popular music today, Bing Crosby told Ed Sullivan Sunday night on TV that there was nothing in the line of popular music that Ella couldn't excel in.

Bing says she knows how to handle a ballad and can take the most ordinary song and give it meaning.

Citing her first famous number, "A-Tisket, a Tasket," Bing did an impromptu take off on the song and said "beg your pardon, Ella."

At the same time, Crosby

bracketed Nat King Cole as one of the top male vocalists.

Bing advised youngsters starting out to sing to "sing something simple — take a song the public knows, don't burden it with over-arrangements, and put your heart into it."

**THERE WERE** greetings from the Rev. Chas. C. S. England, rector St. Augustine's; the Rev. John M. Ogburn, retired priest

marked to adopt one or two European or Asian children through the Foster Parents Plan, Inc. The remainder will go for aiding other international welfare projects.

## Musicians celebrate Afro-American Baltimore Md. 25th anniversary

Sat. 10-27-56

By CARL DITON

BROOKLYN (AP) — The Brooklyn Mu-Te-Or (Musicians, Teachers, Organists) Branch of the National Association of Musicians, Inc., celebrated its 25th anniversary last week at the Hotel St. George, at a banquet attended by 200 guests.

The affair was a fitting culmination of 25 years of progress in the community's speaker; and Clarence Hayden Wilson, of St. Louis, president

Musically, the highlights of emeritus also offered remarks. the evening were the singing of Dudley M. Archer, Mu-Te-Or

the Amonasro-Aida duet from president, was toastmaster.

**Etta Moten**  
To Address  
Yale Wives

Jackson Miss.  
New Haven, Conn. Feb. 27 — Etta Moten famed Negro singer and lecturer will give an informal musical lecture under the auspices of the Yale Dames at Sprague Memorial Hall, Yale University.

Miss Moten, best known as a

Mexican concert artist, has in recent years spread her fame as a concert lecturer. Her "musical chats" have stirred audiences throughout the middle-west. She recently returned from a six weeks tour of Kansas, Missouri, and Oklahoma sponsored by the lecture-concert bureau of the University of Kansas, her alma mater. Cur-

rently, she is starred in her own radio show, "I Remember When," heard three times weekly over the Chicago N.B.C. station, WMAQ.

The Yale Dames is an organization composed of the wives of students in the various schools of the university. The proceeds from Miss Moten's program will be used for the group's social service fund. The major portion has been ear-

# A ju-American P. 1 over million dollars

dat. 9-29-56

NEW YORK — More than a million dollars in record and sheet music royalties alone have been paid to Ivory Joe Hunter, young piano-playing singer-composer. It was reported last week.

Hunter was in the process of making an accounting while completing arrangements for a change of managers to Wynn Bassner. While no details were available for use in the press, it was estimated that he stands among the top Tin Pan Alley writers in the matter of earnings at the moment.

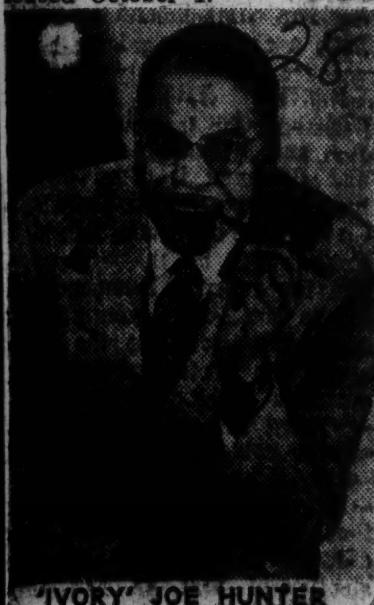
CHIEF REASONS for Hunter's growth in stature are his compositions, "I Almost Lost My Mind," and "It May Sound Silly."

Pat Boone, one of the current hot articles on the "rock and roll" front, uses "I Almost Lost My Mind" as a regular in his stage and air appearances. And his recording of the number is one of the most widely played of the day.

"It May Sound Silly" is among the better discs of the Jazz Musicians' McGuire Sisters, and stands out among the popular tunes of the period.

ASIDE FROM his writing efforts, Hunter is rated among the top five of the Atlantic Recording Company's list of artists.

Atlantic recently began a campaign for publicizing Ivory Joe's latest platter, to be released October 1.



IVORY JOE HUNTER

## Downbeat Editor Raps Stan Kenton's Views

CHICAGO — (ANP) — An editor of "Downbeat" magazine and scores of its readers were shocked last week when bandleader Stan Kenton expressed an outspoken "Jim Crow" attitude toward Negro musicians because they won too many first places in the magazine poll.

Jazz critic Leonard Feather accused Kenton, now on a tour of the Midwest, of racism in protesting results of Downbeat's fourth annual international jazz critics' poll.

Letters to the editor from all over the nation denounced Kenton with charges that "Jim Crow sits on his bandstand."

Kenton didn't do too well in the poll. He got one vote. From his point of view, too many Negro musicians won first places.

Downbeat said Kenton wired it the following telegram on Sept. 6. "Just saw your fourth jazz critics' poll. It's obvious that there is a new minority group, 'White' among the better discs of the Jazz Musicians'. The only thing I gained from studying the opinions of your literary geniuses of jazz is complete and total disgust."

In an open letter to Kenton, Feather said the telegram raised "doubt on your racial views."

Feather said his own doubts were strengthened by recollections on Kenton's failure to hire Negro sidemen over the years, his failure to use Negro musicians in special jazz series, and Kenton's statement on returning from Europe.

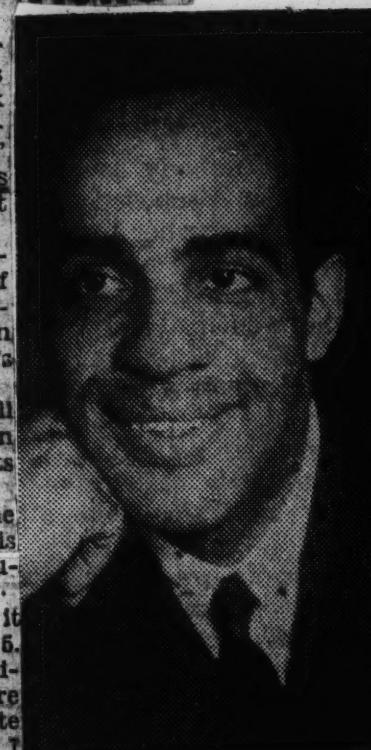
At that time Kenton said: "We proved to Europeans that white musicians can play jazz, too."

"Clearly this wire," Feather said, expressed long-bottled feelings, now uncorked and spilled in a moment of rare candor."

"Say it isn't so, Stan," Feather concluded.

A Los Angeles man wrote "Downbeat":

"It comes as a shock to learn that Jim Crow sits on the Kenton bandstand. The shock is only slightly tinged with green."

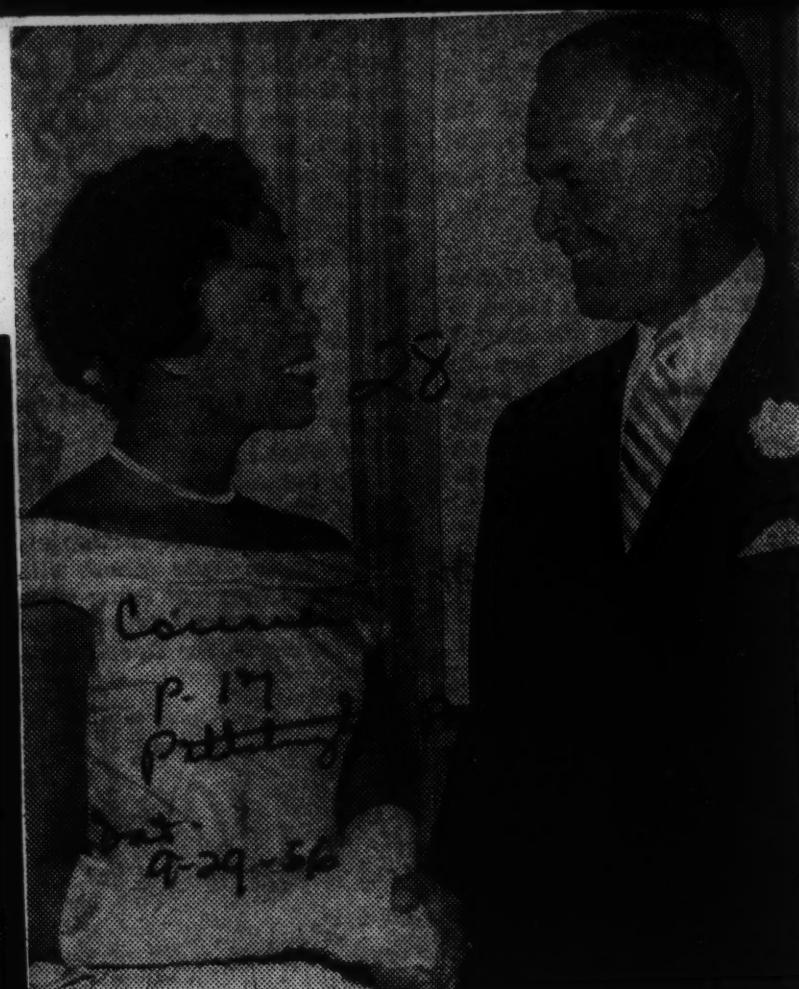


Journal Scored In Europe

SING & DANCE INSTRUMENTALIST

Hubert Dilworth has just returned from Europe where he was the featured star in "Kiss Me Kate," in German. Mr. Dilworth is the first artist to

be an accredited soloist behind the Iron Curtain. He was received in Czechoslovakia with great acclaim giving concerts in ten cities. U. S. Ambassador Johnson of Prague tendered a reception in Dilworth's honor at the American Embassy.



MEET IN SPAIN — American ambassador to Spain John Davis Lodge welcomes Miss Gloria Davy, talented soprano of Brooklyn, N. Y. at San Sebastian, Spain, where Miss Davy gave highly successful concert at music festival. Miss Davy sang program consisting of Negro spirituals, German lieder, Spanish, French and Italian songs. —Shankel News Service.

concert of the famous Maynberg Series Labor Day, in New York's Central Park Mall. —(ANP)



A ju-American P. 2

EUGENE BRICE, bass-baritone who last winter was dropped from a New York Chorale, sang solo because of pressure from segregationists, appeared as soloist on the fourth



**CEYLONSE CONCERTIST:** Expecting to begin a series of concerts in the United States in May is Malinee Peris, pianist from Ceylon. In private life she is the wife of D. A. De Silva.

United Press  
of the Embassy of Ceylon. She is pictured above performing on the Embassy piano.

## Marian Anderson, Leontyne Price at Hollywood Bowl

*See American*  
Sat. 3-19-56

HOLLYWOOD (ANP) — Gay tuneful musical nights will be intermingled with "Symphonies Under the Stars" when the Hollywood Bowl opens its eight-week season on July 10. *P. 12*

Special "show nights" are scheduled for three Fridays. They will feature Liberace, Nat (King) Cole and "Jazz in the Hollywood Bowl."

Noted symphony conductors will include Eugene Ormandy, Igor Markevitch, Wilfred Peltier, Alfred Wallenstein, Izler Solomon, Bruno Walter, Leopold Stokowski and Kurt Herbert Adler.

Saturday night pop concert conductors will include Johnny Green, David Rose and Paul Whiteman.

VOCAL SOLOISTS will include Marian Anderson, Inge Borkh, Leontyne Price, Birgit Nilsson, Renata Tebaldi and Richard Tucker. Paul Badura-Skoda and Walter Gieseking, pianists, and Zino Francescatti, violinist, also are programmed.

Pop concert soloists are named as Shirley Jones, Dan Dailey, Patricia Morison, Byron Palmer, Oreste, Dorothy Kirsten, Patrice Munsel, and many others.

conductors will include Johnny Green, David Rose and Paul Whiteman.

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## Jazz Music Daily with Has Become Respectable

*See Atlanta, Ga.*  
Sun. 3-24-56

NEW YORK - Not too long ago, if you liked jazz you were expected to dress like a freak, to speak in juggling phrases that started with the word "Man," to call something "cool" when you meant "good," "square" if you meant "bad," and generally to behave like a runaway idiot.

*P. 6*

Things have changed, reports an article in the June issue of Good Housekeeping magazine. Now it's all right just to listen, it's all right to like jazz and behave normally. It's even acceptable to take jazz

## Anderson, Price, Cole For Hollywood Bowl

*See Anderson, Price, Cole*  
Sat. 3-19-56

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Special "show nights" are scheduled for three Fridays. They will feature Liberace, Nat "King" Cole and "Jazz in the Hollywood Bowl."

Vocal soloists will include Marian Anderson, Inge Borkh, Leontyne Price, Birgit Nilsson, Renata Tebaldi and Richard Tucker. Paul Badura-Skoda and Walter Gieseking, pianists, and Zino Francescatti, violinist, also are programmed.

seriously and study it.

At Boston University you can enroll in a course on jazz and get college credit for it. At New York University you can attend a series of lectures entitled "Jazz Giants."

It's no longer news that jazz may be heard at New York's Carnegie Hall. But the frequency with which these jazz concerts are given--just concerts, no dancing or screaming--is significant. Similarly, radio stations specializing in serious classical music, now present regular programs for playing and discussing jazz.

Saturday night pop concert con-

In short, jazz has become highly

respectable. It used to be the boy with the dirty hands whom you wouldn't let come into your house. Jazz was born in the gin mills, the dubious night spots, the after-hours clubs of New Orleans, Chicago and Kansas City, where drinks were watered and checks fortified. Now with clean hands, it is to be found in concert halls, the music conservatories, and by way of respectable LP recordings, in the nicest living rooms.

Whether or not this new-found respectability is beneficial to jazz music itself is a debatable question.

Since jazz has fallen under the protective cloak of the intellectuals it is in danger of growing over-refined and precious. Much of the new jazz is cultivated, clever, and as cold as the logarithm table. But enough strong and intriguing jazz has been created to account for the upswing in its reputation.

Also on the Ile de France was Jacqueline Francois, French

singer, who opens an engagement at the Plaza for three weeks on May 31.

## Brother Joe May Here June 17

Brother Joe May, the thunderbolt of the middlewest, will headline the mammoth gospel concert at the Municipal Auditorium on Sunday, June 17, according to an announcement this week by the Rev. Herman Brown, popular New Orleans promoter of gospel shows.

Others to be starred will be Herman Davis, the 11-year-old gospel singer; the Five Blind Boys of Mississippi with Archie Brownlee and Annette May, 16-year-old daughter of Brother

Rev. Herman Brown, Jr.

Also the Original Harmonettes of Birmingham, Alabama, featuring Dorothy Love, will be heard.

Doors to the air-conditioned auditorium will open at 1 p. m. and the concert will start at 2 p. m.

## NEGRO MUSIC HEARD

### AT CHURCH CONCERT

Times Sat. 5-1-56

The Margaret Bonds Chamber Society gave a concert entitled "Music of the Negro Composer" Sunday night at the Community Church under the sponsorship of the Women's Association. It was the third annual concert the Women's Association has presented under this title. P. 37C

The members of the Chamber Society were all talented performers. Some of them, like the pianist, Miss Bonds, and the soprano, Naomi Pettigrew, are also composers.

Other members who appeared Sunday night were Ida Johnson, contralto; Laurence Watson, tenor, and the Cumbo String Quartet, comprising Stanley Hunt and Clarence Render, violinists; Selwart Clarke, violist, and Marion Cumbo, cellist.

Dr. Clarence Cameron White, Negro composer, spoke during the first part of the program. He gave a brief outline of some

of the achievements of Negro composers. He made no claim that the compositions on last night's program were masterpieces, but observed that they did show substantial talent.

Dr. White's point was borne out by most of the evening's offerings, which included works for strings by Dr. White, Ulysses Kaye and Chauncy Northern Jr., and songs by Miss Pettigrew, Miss Bonds and William Lawrence. One group of works seemed to contradict Dr. White's modest words. This was the opening group of Negro spirituals. Some of these, although their authors are unknown, are surely masterpieces. E. D.

## Val State Grad Is Making Good As Gifted Pianist

Times Sat. 4-20-56

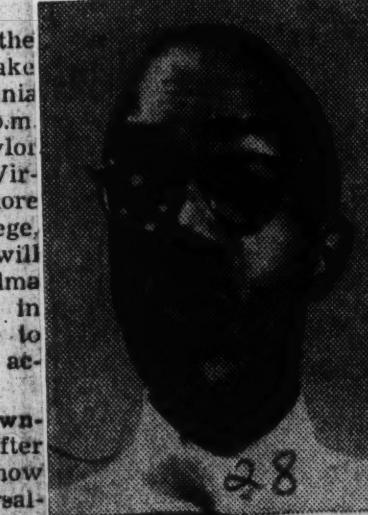
Petersburg, Va. — One of the most versatile pianist will make his first appearance in Virginia on Monday, April 23 at 8:30 p. m. when the renowned Billy Taylor Trio appears in concert at Virginia State College. As a more illustrious alumnus of the college, Taylor's return to Petersburg will mark his first visit to his Alma Mater since his graduation in 1942 and his subsequent rise to national and international acclaim.

Rated in last summer's downbeat poll in second place after the great Art Tatum, Taylor now seems destined for the universally recognized acclaim as a truly great jazz pianist. Of him George Simon, *Metronome*, writes, "The more I listen to Billy Taylor, the more he becomes quite definitely my favorite pianist." Wilder Hobson, *Saturday Review*, says of him, "He is the great jazz piano tradition - strength through grace and economy—a gift for modulatory melody, a delightful length of live—completely blends the modern jazz vocabulary with the traditional jazz spirit.

Born in Greenville, North Carolina, Billy began his music education at the age of seven in Washington, D. C., where he completed his public school training, enrolled at Virginia State College in 1938 and was graduated in 1942 with the degree of Bachelor of Science in Public School Music.



Bruno of Hollywood  
Eugene Drice sings with  
the Nuttburg Symphony  
Orchestra at Central Park  
Mall tomorrow evening.



Alfred E. Cain, conductor  
of Uptown Men's Chorale  
at Town Hall today.

## NEW YORK CITY

Times TODAY Sun. 9-9-56

UPTOWN MEN'S CHORALE, Town Hall, 3 P. M. Conductor, Alfred E. Cain; Ida Johnson, contralto; Marion Cumbo String Quartet; Peter Go Rine, Dem Bell (first American performance); Margaret Bonds, Alto Rhapsody; Brahms, The Power of Pentecost. P. 19. Wagner, FREE BAND CONCERT, Music Grove, Forest Park, Queens, 3 P. M. Sunday.

## U. S. Jazz Has Boom In Europe

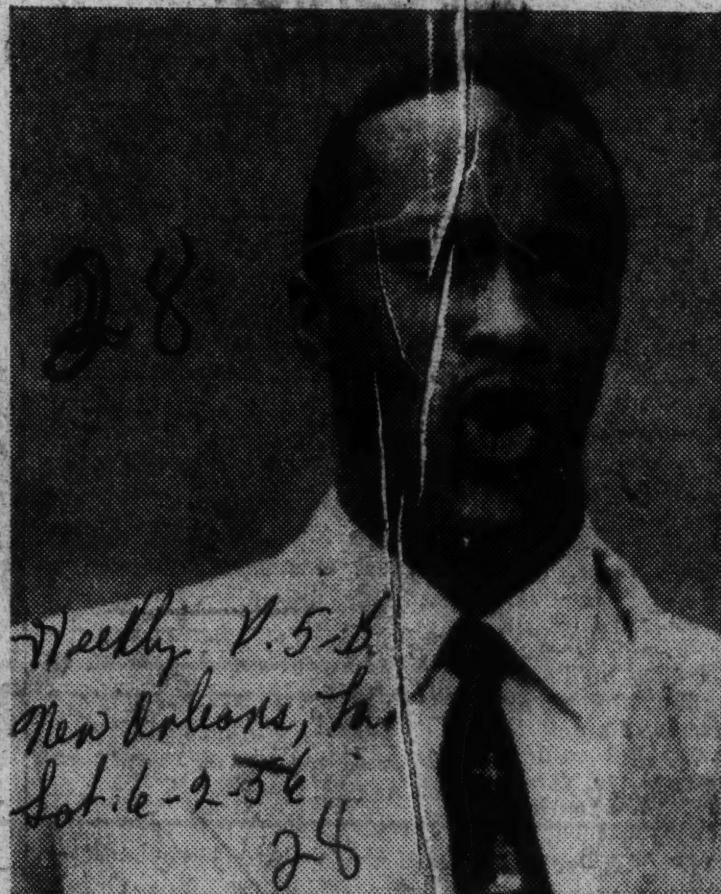
Emanuel Sacks, staff vice-president of the Radio Corp. of America, said yesterday that American jazz artists were having "phenomenal sales" in Europe, after a visit to RCA's record factories in London, Paris, Rome and Madrid.

Mr. Sacks said sales were particularly high among American artists who make personal appearances in Europe. As an illustration, he said, four American jazz artists now were playing to packed houses in London.

Also on the Ile de France was Jacqueline Francois, French

singer, who opens an engagement at the Plaza for three weeks on May 31.

## In Concert Here July 16



Frank Davis, the famed baritone, will be heard in concert on Monday, July 16, at the Municipal Auditorium when the New Zion Baptist Church radio choir will be heard.



**Marie Hunter**  
Afro-American  
to sing at P. 18  
Sat. 6-25-56  
**Williamsburg**  
Baltimore, Md.  
RICHMOND

Mrs. Marie Goodman Hunter, Richmond mezzo-soprano, is a member of the 30-voice choir selected for the 1956 production of "The Common Glory," the symphonic drama of the Revolutionary War.

Appointments of choir members were announced this week by the Jamestown Corporation, producers of "The Common Glory" which opens its tenth season at Williamsburg June 23.

A graduate of Virginia State College, Mrs. Hunter is a music consultant in the Richmond public school system. She was among 13 new members added to the choir this year.

**IN PREVIOUS** years the choir has gained national attention. It has been heard not only in the production itself, but also in music festivals and other theaters and over the radio and television.

"The Common Glory," Paul Green's prize-winning drama, will be presented nightly, except Mondays, until Sept. 2 in the Ma- toaka Lake Amphitheatre in his- toric Williamsburg.



**MRS. MARIE GOODMAN HUNTER** will appear in the choir of the "Common Glory" this summer when the annual production is presented in Williamsburg, Va. She will be the first of her race to appear in the production.

## Rock and Roll-IV

# New Music 'Too Bad to Continue Indefinitely,' Says Disc Executive

*Miami, Fla.*  
Last of four articles  
on rock 'n' roll.

By PHYLLIS BATTELLE  
By International News Service

"Rock 'n' roll" — the tor- tuous rhythm that makes der- vishes of teen-agers and de- spondents of their parents — has a most muddled origin.

Some musicians say, frankly, that it is a poor white trash version of a music form called "rhythm and blues."

Others call it an off-shoot of western hillbilly.

"It is only logical to assume," said one classicist, "that it rolled out from under a rock."

Wherever it came from, its bawling, squalling beat has taken over the lion's share of most afternoon, and many evening, radio disk jockey shows.

Of popular records sold, rock- roll is featured in about 65 per- cent.

Disk jockeys who three years ago refused to play it, because they considered the passioned rhythm a bad influence on youngsters, have now been forced to take it up.

In Atlanta, one reported: "The people let you know what they want to hear and if you don't play it, you're out. Oh, we can 'push' certain types of music and help record sales along a bit. But we cannot censor music just because we don't like it."

"The public picks its meat. We've got to serve it."

It boils down to this, then: The teen-age citizens of Amer- ica, like their parents before them, want their own peculiar music to dance to and talk about.

If the rock 'n' roll beat is a bigger fad today than "The Big Apple" was in their parents' day, it's because these teen-agers have more money to spend for records and dancing.

Mitch Miller, one of the can-

nies musicians in the record- ing industry, claims it's a direct off-shoot of the Southland "rhythm and blues" music.

"It's been going on for 50 years — maybe a hundred. Started down south. The kids who liked it down there used to call them 'cat songs.'

### Named by a DJ

**MILLER INSISTS** that when white musicians began to pick up the beat (a syncopated rhythm, in which the second and fourth beats are heavily stomped out) it took on a "ridiculous frenzy."

The words "rock and roll" have for decades appeared in Negro blues songs, and when white artists picked up the rhythm, it began to be referred to, in the record industry, as rock and roll stuff.

Then Allen Freed (a disk jockey from Ohio who came to New York several years ago) started a local show and titled it "rock 'n' roll." Its success was instantaneous and over- whelming.

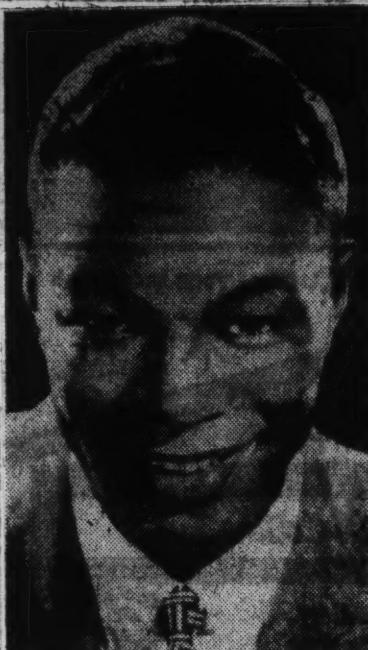
The kids had found their beat. And it was unofficially christened.

John McClellan of station WHDH, Boston, calls RR a "cheap imitation of the blues."

In Denver, they prefer to think the hillbilly influence is the strongest influence in the new craze. Ray Perkins, a popular local disk jockey, calls it "Rockbilly."

Whatever its uncertain heritage, it's making a lot of people a bundle of money. As a recording-company director told the Music Educators National Conference in St. Louis recently, it's like this:

"It will make tons of money for many people, and will last long enough to be a long-remembered fad in popular mu-



**NAT KING COLE**

... refuses to 'rock' sicc. But it hasn't the substance to remain in the mainstream of jazz.

"Perhaps the most hopeful thing about rock 'n' roll is that it's so bad. It cannot endure indefinitely."

The music (?) has been banned in many cities in the United States because of riots which occurred during RR dance sessions.

In Alabama, a pro-segregation group put pickets outside a hall where a rock and roll revue was in progress — but minutes later there appeared another set of pickets with hastily-painted signs picketing the pickets.

Religious leaders in Boston have long urged censorship of RR, after a series of "incidents" in which high school and college students were injured by their companions who had worked up to what was referred to as "frenzy pitch" after an evening of dancing.

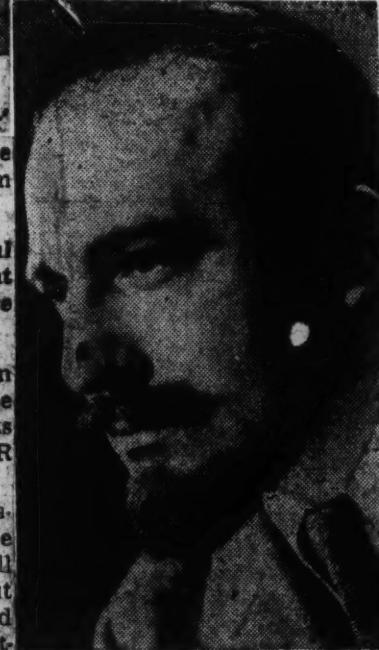
★ ★ ★

### Disc Firms Blamed

**JUDGE** John J. Connolly, head of Boston's juvenile court, says "the climb in immorality among youngsters is shocking. Innocent girls get into trouble when they go unsupervised to record hops. Older boys, excited wise guys, sell them a bill of goods, and what happens is shameful."

There are, all over the coun- try, adults who are seriously troubled by this strange, "hypnotic" fad. Others pooh-pooh its dangers and take the attitude that it is only normalcy for children in the 12-to-19-year age bracket to let off steam and kick up their heels.

Nat "King" Cole, the mellow- voiced singer who has managed to retain popularity with the



**MITCH MILLER**

... 'offshoot from South'

it is that "in a few years, they'll look back hungrily at a growing-up period almost devoid of melody because the song publishers are mistaking youthful enthusiasm for musical taste." kids though steadfastly refusing to "rock," laments the trend. But he does not consider it a spur to juvenile delinquen-

cy.

He blames record companies and song publishers for con- tinuation of a "dull, unme- lodic" fad.

"Publishers and record com- panies don't encourage embryo Gershwin and Cole Porters to write melodic tunes . . ." Cole says. "The teenagers have taken over the popular record business. They're on the thresh- old of adulthood. They're showing off, and there's a note of defiance in them occasional- ly."

The only lamentable part of

## Musicians Alot

### Daily World

### Millions For Free

### Atlanta, Ga.

### Public Concerts

Dec. 13-14

ATLANTIC CITY, N. J. (INS) — President James C. Petrillo of the American Federation of Musicians said that \$3,000,000 would be ex- pended from the music performance fund in 1957 for free public music concerts to supply work for many musicians.

He added that the 1956-58 allo- cations from the fund would ap- proximate \$4,000,000. The fund is set up under contract with record- ing companies and radio networks who pay a percentage of gross re- venue for "mechanized music."

Addressing some 1,300 delegates at the opening session of the A. F. of M's 59th Annual Convention, Pe- trillo said an appeal by members of a minority of Local 47, Holly- wood Musicians, would be consid- ered today.

The group, led by Cecil F. Read, of Los Angeles, has urged that money received for films released for TV or made expressly for that medium should go to the original performaners and not into the mu- sic performance fund.

Read was expelled from the union for one year, and ten of his follow- ers for one day. However, action was delayed pending an appeal to the convention, considered the Su- preme Court of the union.

The Hollywood group is expected at the conclave and Petrillo said he would save his principal re- marks for his "critics."

Declaring that the matter would be debated without recess until concluded, the musicians' presi- dent told the delegates:

"If you are not on a diet, bring your lunch."

# Lewisohn books Satchmo, Belafonte, Warfield, Price

*Baltimore, Md.*  
NEW YORK—For the first time in the 39-year history of Lewisohn Stadium, the summer concert series will include a jazz night.

Louis Armstrong and his All Stars and the Dave Brubeck quartet will share the spotlight on July 4.

Marian Anderson opened the Stadium series last Monday night.

Other special events scheduled for the season which closes on July 28, include Harry Belafonte with William Lorin conducting on June 28.

Milton Rosenstock will conduct for the Cole Porter Night, which will feature Dorothy Sarnoff, Martha Wright, Robert Rounseville and Conrad Thibault as soloists, July 21.

The 60th anniversary of the American Guild of Organists will be celebrated on June 27, and three nights later, June 30, a Johann Strauss night will be staged.

The annual Gershwin program which will be held July 9 will feature a condensed concert version of Porgy and Bess under Alexander Smallens' direction, with William Warfield and Leontyne Price in the leading roles.

There will be an Italian night on July 7, and the season will close with a Rodgers and Hammerstein night (July 28).



HARRY BELAFONTE



LEONTYNE PRICE

During that period, he (or his legal agents) collects royalties and is guaranteed the exclusive right to publish or sell his musical production.

HE IS thus protected against having someone else appropriate his work and commercialize it for his own benefit.

A copyright is granted for term of 28 years, and it may be renewed one year before its expiration date for an additional 28 years. But after these years, all protection is withdrawn.

In his position with the music publishing concern, Mr. Dill is well known for his compilation of selected band compositions by colored composers.

Mr. Dill points out that few composers outlive the copyright on their works, due to the fact that they are usually up in age when they write the music.

One such fortunate composer was Jan Sibelius, responsible for the Finnish "Finlandia."

J. Rosamond collaborated on the Negro National Anthem with his equally famous brother, James Weldon Johnson who wrote the lyrics.

"Lift Every Voice And Sing" was first copyrighted in 1900 by Joseph W. Stern and Co. In 1927, the copyright was renewed by Edward B. Marks Music Co.

In 1932, the copyright was assigned to the Edward B. Marks Music Corporation. The latest band arrangement by Robert Cray was copyrighted in 1947.

Since the anthem was first copyrighted in 1900, the year 1956 sees the copyright protections now withdrawn.

The significance of this year as related to the Negro National Anthem was pointed out by music-minded William Dill of

## Copyright expires on Negro National Anthem

*Baltimore, Md.*  
By RUTH JENKINS

J. Rosamond Johnson, who wrote the music for the Negro National Anthem "Lift Every Voice and Sing," was born on August 11, 1873.

Had he lived to celebrate his 83rd birthday anniversary, August 11, 1956, he would have seen his famous composition become public domain—that is, become a gift to the world.

Under the copyright laws, a composer's work is protected for 56 years.

## Jazz Wins U.S. Friends

*Afro-American Sat. 6-30-56*  
American jazz—hot, blues, Dixieland, bebop or rock 'n' roll—has at last been publicly acknowledged as the principal asset of American foreign policy.

In its efforts to get across a cultural message in Europe and Asia, the United States for years had been relying on serious classical music.

But then along came Representative Adam Clayton Powell with the suggestion that jazz music could do the job better.

State Department squares at first scoffed at the idea.

But Mr. Powell, who doesn't give up easily, kept prodding them until they finally gave in out of sheer exhaustion and shipped the No. 1 be-bopster, James "Dizzy" Gillespie and a racially mixed orchestra to the Near East and Europe.

The result was electric.

Everywhere they went the only problem was finding auditoriums large enough to house the new converts to the American viewpoint attracted by Dizzy's bent trumpet, rhythmic beat and unorthodox style.

The whining complaint of Louisiana's Senator Ellender that "this sort of thing does no earthly good" was drowned out by the loud and enthusiastic acclaim of American ambassadors, consuls and agents, who unlike the Dixiecrat senator, were on the scene to observe the amazing and satisfying results.

Long-hair classical music has its good points, but a wide, basic appeal is not one of them.

The young people, whether in Texas or Turkey, want something that is fresh, has spontaneity, makes them pat their feet and above all that best expresses the mood and tempo of our times.

Like it or not—rock and roll (pelvis) Presley has three records on the list, as has Bill Haley and his Comets.

ONE ENGLISH record reviewer says about rock and roll: "Personally, I think this rhythm is about as musical as the flushing of a sewer. I hope it soon gets the 'thumbs down' over here."

He goes on to quote a colored St. Louis disc jockey who says R. and R. is "ignorant type music."

Despite the conservative element's claim that this isn't really music, a glance at the hit parade of the top 20 records now being played in England shows nine of the top tunes to be rock and roll.

In second place is the Teen Rock and Roll.

## Afro-American Goes Overseas

*Baltimore, Md.*  
Whether the staid Britshers



*Pittsburgh, Pa.*  
Big Hit—Miss Louise Parker, twice winner of a Marian Anderson scholarship, graced the formal affairs of the 1956 Urban League conference, in Cincinnati. She is a contralto.

I've got news for him—they already have!

# 2500 Jam Moscow Baptist Wedding For D. C. Girl in Porgy-Bess Troupe

Post Times  
By Roy Esoyan

MOSCOW, Jan. 17 (UPI) — Sport  
Mr. Davis and Serena were mar-  
ried for the second time in one  
of the biggest weddings Mos-  
cow has seen.

There were  
about 2500  
spectators  
jammed inside and out-  
side the Russian  
Baptist church.

The prin-  
cipals were  
Earl Jackson  
and Helen



Thigpen

Thigpen  
is from Washington, D. C. Most of the spectators were women, packed solidly in the pews, aisle galleries and on the stairs inside the church and down the street for a block.

Jackson and his bride were married yesterday in a civil ceremony at a registry office.

Today the bride and bride-

groom had to elbow their way

into the church and the invited guests were obliged to push and shove to reach their places.

The bride's low-cut, yellow brocade, spangled gown shocked some of the congregation in shawls.

"How can she wear such a revealing gown in the House of God?" gasped one woman.

Her neighbor quickly replied: "It must be their custom. We have our ways and they have theirs."

Jackson wore a brown tail-coat, adorned with a yellow carnation and brown suede shoes.

The 45-minute, double-ring ceremony was translated phrase by phrase into English by an interpreter for Intourist, the Soviet travel agency, who stood beside the pastor, the Rev. Alexi N. Karpov. Soviet and United States newspaper and newsreel cameramen recorded the event under blinding lights.

Estin Mignot, trumpeter in the "Porgy and Bess" orchestra, played a solo of "I Love You Truly" and Lilian Hay-

man, another member of the cast, sang "Because." Then Mignot and the church organist played Mendelssohn's wedding march, followed by "Greetings to You Friends," sung by their choir of young Russian girls.

After the Rev. Mr. Karpov joined their hands and pronounced them man and wife, he told Jackson Russian custom calls for the officiating clergyman to kiss the bridegroom. Jackson grinned broadly as the pastor leaned over and planted a smack on his lips, then only shook hands with the bride.

After their kiss, the bride and bridegroom started to elbow their way out of the church, shaking hands and kissing the Russians as they went.

Jackson turned to the foreign correspondents, who served as ushers, and yelled, "I doed it."

A gala reception after the regular evening performance at Moscow's Stanislavsky Theater was held at the famed Praga Restaurant.

## Music

### 2 Negroes Score + Vocal Triumphs

By LOUIS BIANCOLLI

Two fine examples of the wealth of Negro talent now available for America's opera and concert circuits were heard yesterday in Carnegie and Town Halls — both young, both sopranos, both very good.

The earlier of the two charmers was Ellabelle Davis, who appeared on the Philharmonic bill as soloist in Lukas Foss' striking Biblical cantata, "The Song of Songs."

The other was Charlotte Holloman, one of several artists taking part in the third concert of this season's Town Hall series by George Koutzen's Knickerbocker Chamber Players.

Miss Davis, who was a dressmaker till a music-minded client "discovered" her and arranged for her training, has moved far since her debut a few years ago.

The voice was warm and smooth yesterday, excellently applied in all its lavish color, to the sensuous melodic line devised by Mr. Foss for his haunting treatment of the verses.

#### Perfect Teamwork

Dimitri Mitropoulos conducted a typically vital reading, so that the teamwork of composer, soloist, conductor and orchestra was just about perfect.

Miss Holloman, a fetching picture in semi-oriental garb, was the poetry-inspiring heroine of a "concert opera" by Judith Dvorkin based on a Chinese fairytale.

It was a rather fragile score, this "Crescent Eye, brow," with William Gephart weaving a mild baritone line and flute, harp and cello taking care of the rest.

There was a quiet charm about its playful dialog, but when Miss Holloman sang it came richly alive in a happy glow of fresh, young tone.

Also on yesterday's Town Hall roster of soloists was Sabine Rapp, who sang the mezzo-soprano part in H. A. Schimmerling's folklike "Lyrica Illyrica" in its native Slavic.

For a good part of the way Miss Rapp was not quite equal to the devious vocal line, but in the finale, a lively Macedonian dance theme, both she and the accompanying ensemble snapped to fine attention.

#### Lady Conductor

It was something of a ladies' day considering all the soloists on the distaff side, plus the fact that the Town Hall group had a female batonist yesterday, Antonia Brico.

Miss Brico, who has graced many a podium in her time, showed firm control and seasoned style in Sibelius' "Rakastava" Suite and Bach's Fifth Brandenburg Concerto. There, as in all other numbers including an alertly blended trio by Joseph Goodman, the playing was first-rate.

### Her song had them blushing

The girl is 18-year-old Shirley Bassey. The song is "Who Wants To Burn My Candle At Both Ends?" They were both a sensation in the London Show, "Such Is Life." The audience blushed — then applauded.

Shirley was born in Cardiff, Wales, the daughter of a West African seaman, and is the youngest of a family of seven — five sisters and one brother.

She began singing professionally two years ago, after working for eighteen months at a salary of eight dollars a week in a Cardiff factory.

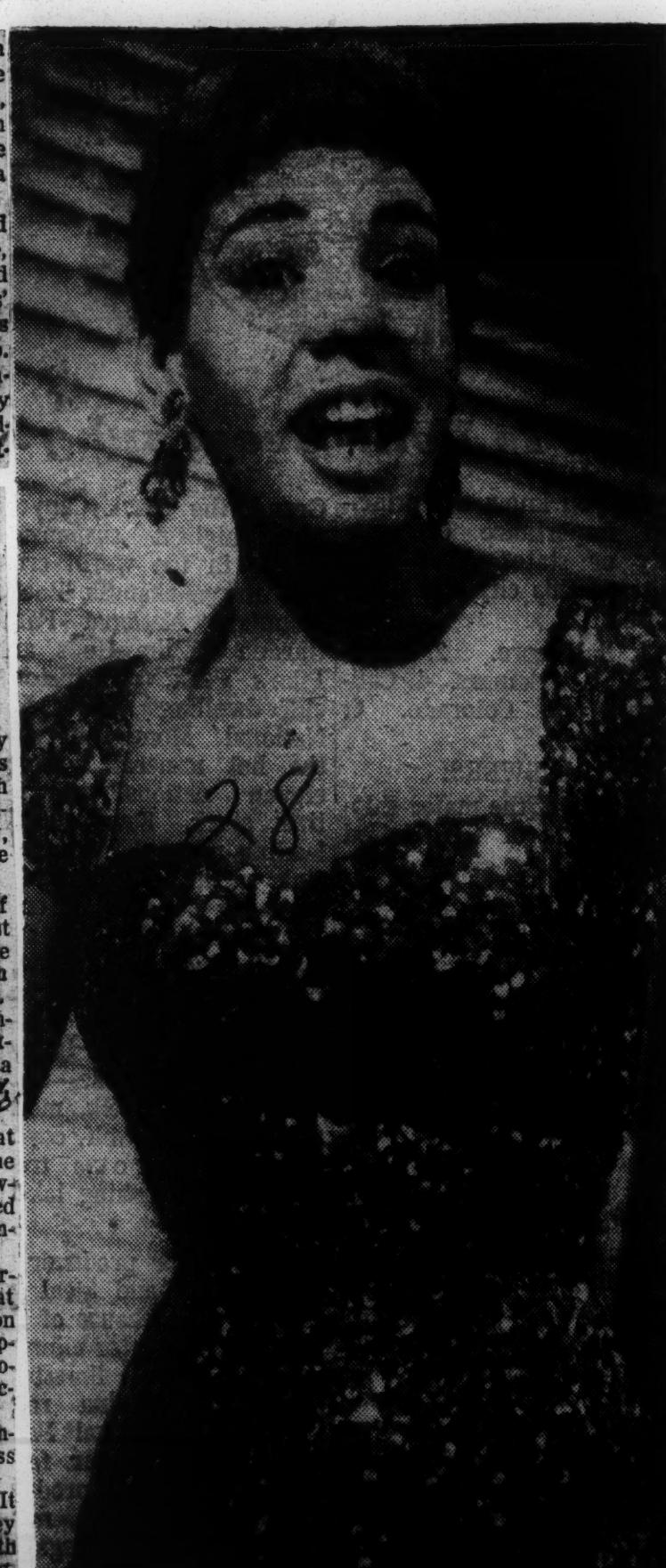
While she was appearing at a small Chatham theatre, she was spotted by London showman, Jack Hylton, who snapped her up immediately for an engagement at the Astor Club.

When the star and the understudy of a show then playing at the Adelphi Theatre in London were both stricken, Shirley stepped in, on only 12 hours notice and scored an instant success in the role.

The English press were unanimous in their approval of Miss Bassey.

The Daily Telegraph said "It has a girl called Shirley Bassey who nearly stops the show with a song, which brought outraged mutters, then roars of shame-faced applause."

The Evening News carried the story under this headline: "Miss Bassey, at 18, Is The Belle of the Ball."



The News Chronical commented: "Her face, which in smiling repose is that of a cheerful urchin can assume a kind of wild ecstasy and despair as she sings of sex and sin and the old rocking chair which will have to wait for a long time before it gets Miss Bassey."

Even the very conservative Daily Express joined in and

# Television: A 'Festival of Music'

*Times*  
Great Instrumentalists  
and Singers Perform  
*Wed. 2-1-56*  
By JACK GOULD

**G**REAT artists and great music managed to survive Monday's "Festival of Music" over Channel 4. Presenting thirteen of the country's outstanding singers and instrumentalists, the ninety-minute program was in many ways infinitely rewarding and in others profoundly irritating.

On the sheer artistic achievement of the participants this half hour assuredly proposes no quibble. But in its attitude toward the uninitiated television audience and in the possible harm that it did to the cause of fine music on TV, the program seemed to go out of its way to invite major reservations.

*New York*

First, the pleasures, of which there were unquestionably many: Renata Tebaldi, soprano, and Jussi Björling, tenor, in a scene from the first act of "La Bohème," a scene long enough to let the audience get caught up in a sustained mood. Artur Rubinstein's rendition of a Chopin Polonaise, a complete and enjoyable entity. The spirituals by Marian Anderson.

**Bechet stampedes**  
*Afro-American*  
**French Cats** *P. 8*

*Sat. 2-25-56*  
TOULOUSE, France (AP)—Veteran New Orleans jazzman Sydney Bechet blew up a storm here last week sending some 1,200 teenage hencats into such a frenzy that they nearly tore down the concert hall.

For more than 90 minutes the clarinet wizard entranced the French youths with "Dixieland" and "Tutti Frutti."

When Bechet blew himself out of breath, the crowd stamped and whistled for more encores. Then, after the musician failed to reappear, the youngsters streamed outside and began tearing down the posters and defacing the building.

Police arrived on the scene just as a large group reentered the theatre and began screaming for more music. The management turned off the heat and the building got so cold the fans went home.

But in putting so many riches back to back, "Festival of Music" never really allowed its audience much opportunity to savor any individual portions. The stars, particularly until the last half hour, entered and left with such rapidity that there wasn't time for a viewer to establish an emotional association. The climaxes were so numerous that they were simply hard to assimilate.

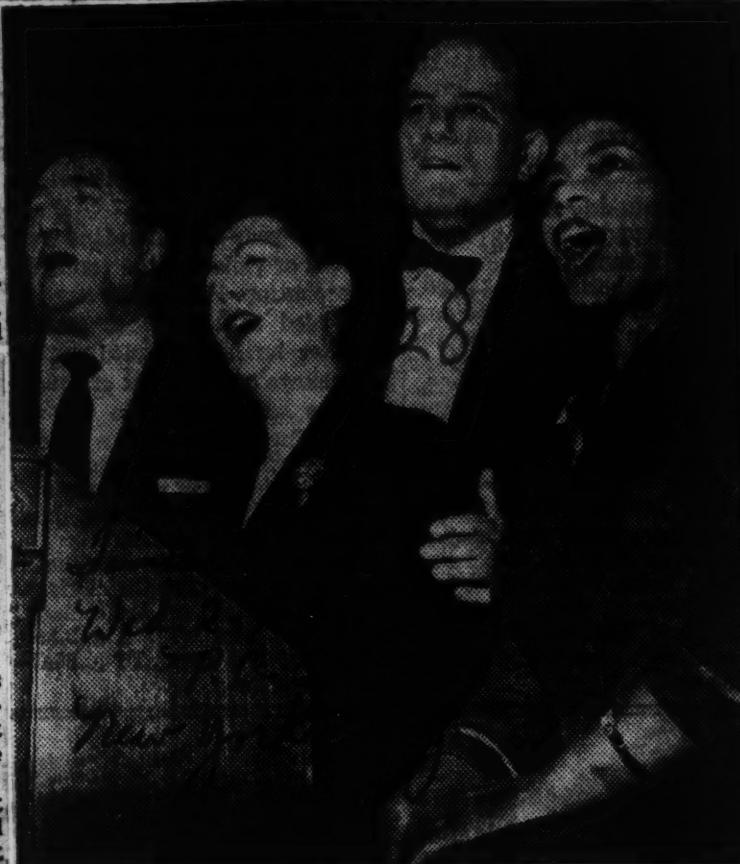
In this respect the television staging did not help. At the

end of each selection the screen went blank in total stillness; the program cried out for applause from an audience. To have such major luminaries of the music world creep off in darkness is no way to refute the layman's uninformed notion that opera in concert may often be dull.

Charles Laughton was master of ceremonies and was burdened by an intolerable script. With great emotion he read lines assuring his audience at every conceivable moment that it was in the presence of greatness. He also was required to make it abundantly clear to the TV viewer that this was a night to approve of what was on the screen or else be an intellectual outcast. Viewers in the mass may not be musicologists. But condescension is always out of place on the home screen.

"Festival of Music" was both a worthwhile and important step in underscoring that there must be a place for the very best artists in TV.

But herewith one vote that the world of music not heed the small, shrill voices that abound in the home medium. Let it not indulge in unfortunate schmaltzy sugar-coating that can only detract from the immense contribution that it can make to video.



Jan Pearce, left, Renata Tebaldi, second from left, Leonard Warren, Marian Anderson at "Festival of Music" *inaugural*.

## Only tan aspirant *Afro-American Sat. 3-11-56* leads GI symphony

*Baltimore, Md.*

STUTTGART, Germany—Pvt. Henry Lewis Jr. of Los Angeles, Calif., was named this week new conductor for the Seventh U.S. Army Symphony orchestra from a field of 10 candidates.

He will take up the baton of SP2 Ronald J. Ondrejka, present conductor, who leaves for his home, in Bellmore-Nashua, L.I., in a few days. *P. 12*

The nod was given Lewis by the judge panel of Dr. Hans Hoerner, conductor of the Stuttgart Philharmonic orchestra; Fritz Mareczek, conductor of the South German Radio Symphony, and Prof. Wilhelm von Hoogstraten, former conductor of the New York Philharmonic.

Ten Seventh Army soldiers auditioned for the prize post. Pvt. Lewis was the only colored candidate. Two white contestants tied for second and became assistant conductors.

LEWIS, NOMINALLY a member of the 73rd AAA Bn, has been attached to the symphony as contra-bass player and has been assistant to Ondrejka in conducting.

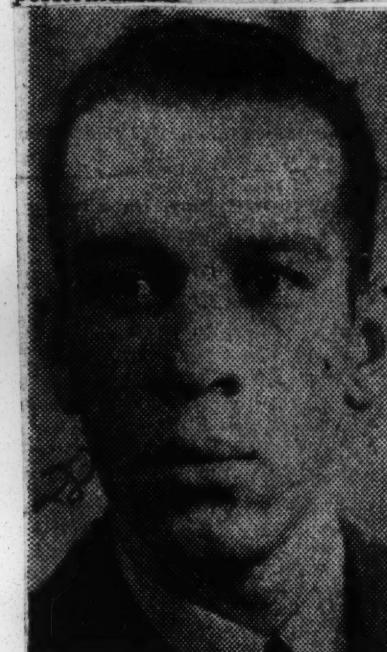
Born in Los Angeles in 1933, he started his musical studies at the age of four on the piano. When he was 13 he decided on the contra-bass for his musical career.

Playing with various youth orchestras, he received considerable attention and was granted musical scholarship to the University of Southern California.

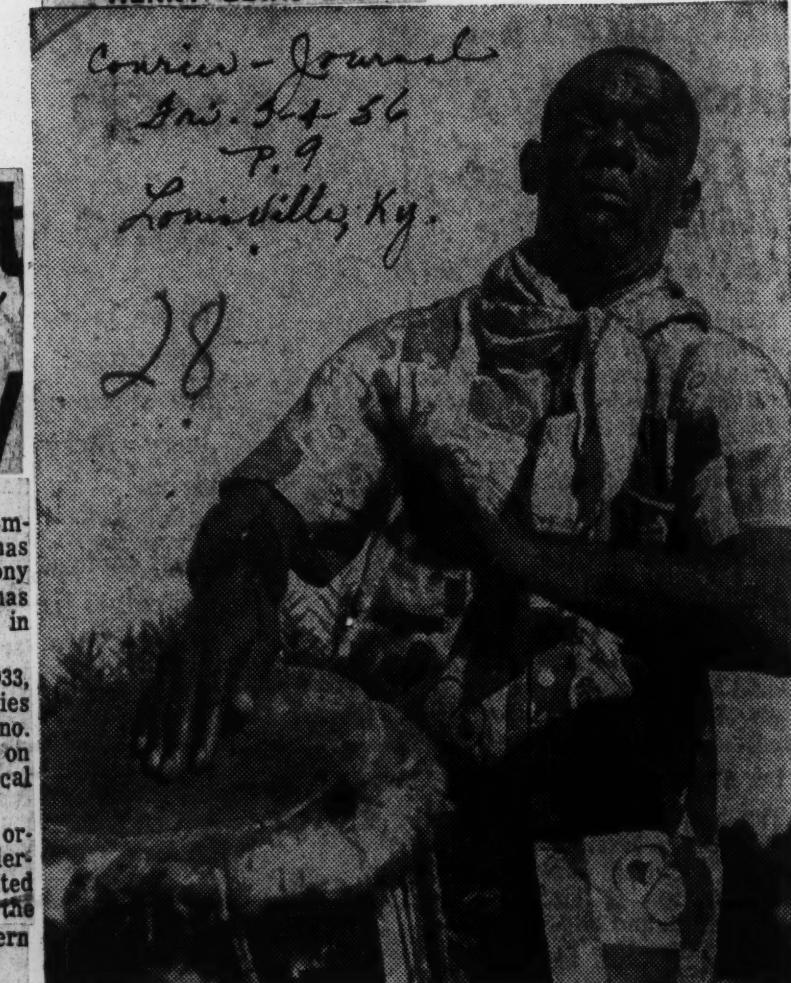
IN HIS first university year he played with various chamber groups and as a soloist, catching attention of Conductor Alfred Wallenstein who hired him for the Los Angeles Philharmonic Orchestra.

At that time he was the young

est member of the orchestra and the youngest professional bass player in America. During his first year he played as soloist on national broadcast radio performances.



**HENRY LEWIS JR.**



**DRUMMER MAN . . .** Ti-Roro, Haiti's foremost drummer, is often called Gene Krupa of Caribbean. Ti-Roro uses his hands, elbows, feet when beating out rhythm.

Wide World Photo

# Promising Singer, Betty Allen, Sets Norfolk Date

*Journal & Guide P. 23 Sat. 4-7-56*

*Norfolk, Va.*

As a stellar attraction in a concert series that has already presented the Pearl Primus Dancers, Columbus Boychoir and Players Incorporated, the Norfolk Division of Virginia State College now offers Miss Betty Allen, mezzo-soprano.

Miss Allen will be presented in concert in the College Little Theatre on Wednesday night, April 4 at 8:15 p. m.

MISS ALLEN has a gloriously voice ranging from deep tones to a top of sumptuous roundness to a thrilling vibrant expansiveness. The young singer from Ohio climbed rapidly to international fame. Her American milestones include the Whitney and Anderson awards, the Lewishohn Stadium, the New York City Center, the Boston Symphony.

Chosen to represent the United States abroad in a tour of 31 concerts, she was re-engaged immediately for 45 more. Her triumph was complete.

MISS ALLEN'S career was prominently launched when Charles Munch selected her as soloist with the Boston Symphony in Symphony Hall, at Tanglewood, and in Carnegie Hall performances of Honegger's "La Danse des Morts". She was also chosen by Virgil Thompson for the leading role of St. Teresa in the Stein-Thompson opera.

Last season, Miss Allen scored successes on three continents. As a result performances this season have included recall engagements both here and abroad. In the past year she has concertized at the Salle Gaveau in Paris, the Teatro Lirico of Milan, and Carnegie Hall in New York. She has been heard in Algiers, Tunis, Bizerte, Gueims, Livorno, Brescia, Florence and in a 40 concert tour of France including engagements at St. Malo, Cognac, Brest and Bordeaux.

Miss Allen has appeared with the New York City Opera Com-

pany, was re-engaged by Fritz Mahler to appear with the Hartford Symphony again this season and is making her first Norfolk appearance on April 4 when she appears at the Norfolk Division, VSC, as part of her second triumphant tour of southern institutions of higher education.

## Hazel Scott at End of Concert Season

*NEW YORK CITY—Hazel Scott*

Scott ends her concert season next week after a series of twenty-three appearances in thirty-two days, then a "breather" at the Eden Roc in Miami, for two weeks, and a few more concerts. Her final performance to be held April 13, the famous pianist will appear as soloist with the Toronto Symphony Orchestra.

## Music Educators Conference in St. Louis Will Explore Range From Opera to Jazz

*Sat. 4-14-56*

Special to The

ST. LOUIS, April 13—Music ranging from a nationally televised presentation of Wagner's opera "Parsifal" to an exposition on jazz will be presented during the Music Educators National Conference, which opened here today.

It is estimated that 13,000 educators, students and others having connections with music will attend the conference, which will continue through Wednesday. Visitors from thirty-five foreign countries are expected.

Robert A. Choate, president of the conference and dean of the School of Fine and Applied Arts of Boston University, presided at tonight's general session.

Speakers at the session were Benjamin V. Grasso of New York, president of the Music Industry Council, which represents instrument manufacturers and music publishers; Miss Helen K. Ryan of Springfield, Ill., a member of the board of directors of the National Education Association, of which the conference is a part, and Howard E. Wilson of Washington, D. C., secretary of the educational policies commission of the association.

A dance is scheduled for to-

make up of 800 high school students from forty-eight states, will join in the festival concert Monday night. Guest conductors include Thor Johnson of the Cincinnati Symphony Orchestra, and Joseph E. Maddy, president of the National Music Camp at Interlochen, Mich.



Mrs. M. O. Carroll

By EVELYN BOYDEN  
Mrs. Maude O'Loughlin Carroll of Newark, N.J., a talented young organist, choir director and school teacher, is carving an unusual career in the Roman Catholic Church.

A studious, petite mother of two children, Ro-Jean, 9, and

Denise, 6, she's a specialist in liturgical music played during mass in Catholic churches.

Her husband is a postal em-

ployee. *2-4-36*  
Mrs. Carroll was attracted to liturgical music, which many people consider "dead," when she found that it was relatively unexplored by colored people.

**SHE HAS BEEN** organist and choir director at Holy Spirit Catholic Church in Orange, N.J. where she directs choral groups during the evening with the assistance of Trinitarian nuns.

She came into the religious spotlight twice in a big way recently.

Last September, she was appointed to the staff of St. Joseph's Church in Newark, thus setting a precedent.

This was a tribute to her capabilities since she had previously taught at St. Joseph's parochial school and played for the masses.

**THE SCHOOL** has an enrollment of 750 pupils and choral work is part of the regular curriculum for those in the fourth to eighth grades.

Mrs. Carroll's duties include teaching three choral groups of 125 pupils to learn complete masses in Latin.

Last Oct. 30 the three groups of singers, dressed in red and white, won high commendation for singing the "Christ the King's Mass" after only three weeks of preparation.

**MRS. CARROLL** is a graduate of Seton Hall University, urban division, the New York College of Music, and the Gilmont Organ Conservatory of New York.

She is the daughter of Mr. and Mrs. William O'Loughlin Jr. of 87 Mewton St., Newark, who migrated to the United States from the British West Indies when she was very young.

Describing how she was received by the pupils at St. Joseph's as their first colored teacher, Mrs. Carroll said:

"They made an excellent adjustment although it was their first experience with a colored member of the faculty."

## Jazz Trouble

*P. 34*  
The enthusiasm of Europeans for American jazz was almost too much for Band-leader Lionel Hampton. Trouble struck during his midnight concert last week in Amsterdam's revered Concertgebouw. TIME Correspondent Israel Schenker ca-

bled this communiqué:

Chicago, Ill.  
Concert starts calmly, but oldtimers remember September 1953 Hampton concert at Concertgebouw: one boy hysterical; hospital; dancing on stage; wild



MISS BETTY ALLEN  
To Norfolk April 4

time. Manager said never again. Too shocking for home of great orchestra once conducted by Willem Mengelberg.

This time concert gets to halfway point without trouble. Then Hampton calls for *Flying Home*. Band responds. Music gets hotter. Saxophonist gets up for solo, squirms, twists, flops, lies on back, feet up. Critic for *Algemeen Handelsblad* makes note for next day's review: "Tenor saxophonist lies on ground and copulates with his shimmering instrument." Hampton rattles drumsticks on his soles. Calls out "Hey bob-a-reebob!" Crowd calls (Dutch accent) "Hey bob-a-reebob!" Fellow cries "Louder, louder!"

At each side of podium stand Concertgebouw flunkies, eyes popping. "Heathen cabal," says one. *7/10/51, 4-9-56*

Audience now wildly prancing, dancing, flinging arms, tossing legs, screaming, shrieking. "Stop it," demands hall manager. Handkerchief jabbed into coat pocket, trim, with cold eyes, he strides to center stage, faces band. Holds up arms, band stops. Crowd doesn't—just gets wilder. Boos, whistles, stomps. Is Concertgebouw licked? *Ars longa?* No! Administrator plunges into corridor.

Minute later two black-booted city cops turn up. Hampton looked big, now looks small. Cops grab him. One each arm. Goes quietly. Band watches, bemused. Nobody else wants to jump into Lionel's den. Audience shocked. Screams and catcalls. Some laughter.

Backstage. Cops ease Hampton into dressing room. "And now cool off, father," says one, in Dutch. Hampton stunned. "What did I do? Arrested for jazzing," he moans. "Call the ambassador!" Tears off shirt. Washes. Puts on green wool shirt. Doesn't want catch cold. After 45 minutes go by, has cooled off. Police let him out. Band and Hampton drop into bus, churn off to Schiphol Airport and fly off. Real gone.

Said Hampton next day in France: "We were just doing a concert, just a concert. We started playing, and the kids started dancing all over the place. I thought they'd tear up the place. Then the police came in and said they were arresting me. I guess there were about a dozen police there arresting me." What caused all the trouble? "All the Europeans—they like that *Flying Home*. Sometimes I play it about twelve times in one night. There's a big epidemic going on over here for our jazz. They go for our heavy beat. It's just an epidemic. You can't explain it. Every night it's the same thing. Of course Amsterdam was the only place I got arrested."



Stokvis

BANDLEADER HAMPTON & SAXOPHONIST  
"Cool off, father," said the cop.



WHAT LONDONERS call the "most unique and soul stirring choir" to hit Europe since the Fisk Jubilee group, is current-

ly sensationaling over there now. The singers, coached by Avril Coleridge-Taylor, extreme right, is composed of

West Indians and Britians. The sextet is shown in rehearsal preparing for a "Command

Performance" before Queen Elizabeth and Princess Margaret.



WANNA MILLION DOLLARS?  
Here's how. Con Sol Hurok offices out of contract for booking this quartet of artists and

you'll be home free so to speak. They are opera stars Jan Peerce, Leonard Warren, Renata Tebaldi and Marian An-

derson. They were top names in recent NBC-TV telecast of "Festival Of Music."

## Olga James In 'Mr. Wonderful' Because He Himself Asked It

NEW YORK — (ANP) — Last season, a young girl, who had her stage debut in the Broadway musical, "Mr. Wonderful," and again we are privileged to hear her own lilting soprano voice, debut in Otto Preminger's film production of "Carmen Jones." Besides giving notable performance, the young lady was also distinguished by the fact that the voice heard was her own. Miss James and Miss Bailey (Pearl that is) alone shared this honor.

It was through Olga James' appearance as Cindy Lou in "Carmen Jones" that Sammy Davis Jr. rediscovered her and suggested her to producer Jules Styne. Sammy and Olga had first met when she worked at the Club Harlem

We are referring to young Miss Olga James who recently made her Broadway debut together in "Mr. Wonderful." Though there is this odd parallel in their lives they had to be formally introduced and are spending spare moments at rehearsals getting to know each other.

Contrary to the sweetness of her first public appearance in the film "Carmen Jones," Olga will blossom forth in "Mr. Wonderful" as the glamorous amour of Sam-

my Davis, Jr. The Cinderella story runs true to form as Cindy Lou's gingham fall away and become the exciting chic creations of the show's costume designer, Robert Mackintosh. Mr. Mackintosh created the fabulous wardrobe for Lena Horne, and has been credited with designing Hildegarde Noff's clothes in "Silk Stockings."

## Aida' presents largest Afro-American Baltimore, Md. fan cast in Met History

Feb. 3-17-56

BY GLADYS P. GRAHAM

NEW YORK (ANP) — Verdi's "Aida," the most popular opera of them all was performed for the last time this season at the Metropolitan Opera. It was presented nine times during the season.

The largest number of colored stars in the history of the Met appeared before a full house.

Robert McFerrin, top baritone and the first on the Metropolitan Opera's regular roster, appeared as Amonasro, Aida's father, Zinka (Aida) Milanov.

Nell Rankin was indisposed and her place (Amneris) was taken by the young and talented star Jean contralto from St. Louis. The singers were supported by the special colored chorus, among whom was Richard Kirby and the famed Met chorus.

THE MOST colorful scenes and dancing of the season were achieved by Zachary Solov famed choreographer and director of the Corps de Ballet, who discovered Janet Collins, the first colored artist ever to appear on the stage of the Metropolitan Opera House.

In addition to the tan ballerina Carmen de LaVallade, Adriane Vitale, Larry Boyette and Corps de Ballet artists.

SECURED through the school of Mary Bruce of Harlem, the young terpsichoreans were:

Robert Page, Leon Parks and Joan Parkes, Bobby Miller, Ronald Payne, Michael Gilford, Walter Thrope, Howard Clinton and Ellsworth Jones, nine well-paced youngsters from seven to nine years of age.

The youngsters completed nine

evenings with the opera as featured stars.

## Severest Friends

THE JAZZ AGE REVISITED. By

George Harmon Knoles. Stanford University Press. \$3.

By Janet Sheps

THE SUBTITLE of this book is British Criticism of American Civilization During the 1920's; essentially it is a descriptive bibliography of the field so described. The twenties were the heyday of the visiting celebrity and the woman's club lecturer, and Mr. Knoles' sources range from John Strachey to Dean Inge and include such trenchant observers as Harold Laski, Margot Asquith, G. B. Shaw, G. K. Chesterton, Aldous Huxley, Eric Linklater and Ford Madox Ford. Although some are dated, the quotations from these and other reporters make lively reading. E. V. Lucas, for instance, records how he was taken aback when, on an American steamship, the room steward said to a cabin boy, "Show this man number 231." "I had no objection to being called a man," Lucas says, "far from it; but after years of being called a gentleman it was startling."

Speaking of American businessmen, Llewellyn Powys says, "These lippennies have not the mental development of a set of professional golf-players . . . Most of them hardly realize they are alive, before their

routine days, their routine thoughts, their newspaper-magazine-clubmen thoughts, come to an abrupt end, and they are carried away to a hideous vault, in a hideous cemetery, their coffins covered with ostentatious hothouse flowers, all wired together by commercial hands . . . ." It is hard to see at this remove what he had against professional golfers.

Judging from the excerpts given in this volume, one of the more scathing British critics of the United States was C. E. M. Joad, who, when he wrote *The Babbitt Warren*, had never been to the United States and didn't care. But not all distinguished British visitors were critical: Chicago reminded Ford Madox Ford of a cathedral, and of course Galsworthy was sympathetic.

Although it is an intelligent and scholarly job (Mr. Knoles is a professor of history at Stanford University) the most it can do is to whet the reader's appetite for the original sources. Even after thirty years Americans might find Ford's two friendly books of essays illuminating and enjoy Eric Linklater's *Juan in America*, a novel written, incidentally, after he had been a Commonwealth fellow in this country. Certainly the satiric comedies of contemporary critics like Huxley and Waugh have taught us almost as much about ourselves as about their authors. Beside such vivid, cranky writing, the solemn books about national differences are pale.



*Herald Tribune* New York Sat. 4-21-56  
"YOU'RE HOWLING UP A STORM"—That's what Morty Nevins, a member of the Three Suns, musical group (playing the accordian), told five teen-agers who were singing their way home on a New Haven Railroad local. He helped the boys, who call themselves the Five Thrills, get an audition. Above the Thrills sing, accompanied by Mr. Nevins and their pianist. Left to right: Arthur Epps, Ben Peterson, Ben Todd, William Moore, their pianist; Richard Welch and Emanuel Lewis.

## Singers On Herald Tribune Train Win New York An Audition Sat. 4-21-56 Commuter One Of 'Three Suns' Sat. 4-21-56

By Don Hogan

The Five Thrills rocked a New Haven train the other night as it rolled from Grand Central to Port Chester. Passengers from the second car crowded into the aisle of the first car; an elderly gentleman in a starched collar swore he'd never let his foot tap like that again; and the Thrills themselves were set to dreaming.

It began when the teen-age group started home after an evening's binge on a record-your-own-voice machine. The

songs they had recorded were all their own—words, music and harmony—all set to rock and roll, even the one called "Mombo Means Love" and especially "You've heard of a second childhood, well, we're going twice through the teens."

### Get Encouragement

On the train home to Port Chester where all but one is still in high school, they couldn't keep down the humming. With a little encouragement from their neighbors they were soon standing in the aisle and letting loose with "You Been Doing Me Wrong" with the fourteen-year-old tenor lead

dribbling his notes against a rhythm background as carefree as the ball bounces over the words in a movie house sing.

The applause lasted half way and a lot of others for RCA from Mount Vernon to Columbus Ave. and the nods back and forth across the aisle continued all the way to New Rochelle.

From the back of the car a tuxedoed man carrying a shave-kit full of nines excused his

way through the crowd to sit next to the boys. After a couple more songs he was leading the applause and the nodding. "You're howling up a storm," he told the boys, "you're cool."

### Here's Your Chance

The sixteen-year-old bass stumbled against the falsetto tenor in another song as neatly as a cat stalking a whippoorwill. "You gone wild," the man said. "Now listen boys here's your chance." He started scribbling on a pad. "Tomorrow night, 6 p. m. sharp, 1650 Broadway. Be there."

"Man," said the boys in unison. "Me? I am Marty Nevins, one of the Three Suns. At 1650 Broadway is my brother, Al Nevins. He produces our records.

"Man," said the boys in unison again. "What time?" "Six o'clock," said the boys together. "Sharp," added the bass.

### Misses His Station

"This station stop is Rye," said the conductor, and Mr. Nevins, who lives one station stop back at Harrison rushed for the door leaving the boys frozen in various teen-age attitudes of jubilation.

"Man, oh man, is he crazy," said the leader of the group, the bass, Benjamin Tott. The tenor, Emanuel Lewis said, "I'm going to change my first name to Saint."

Then half singing, half talking, "And when we're rich I'm going to buy me a camel hair coat as soft as a baby girl," said Benjamin Peterson, who wore the most threadbare coat of all.

"And if anybody puts a hand on you," sang back Arthur L. Epps, "Tell him, 'Look out, man, you're going to muss the material.'"

Richard Welch, who is a store janitor after school, was too replete with joy to say anything but "That broom better learn to do its own sweeping."

Next day at six o'clock sharp and all shined up the boys were at 1650 Broadway. With them

was their pianist, William Moore, nineteen and the oldest, who "works the machine that washes the glasses" in a White Plains restaurant.

They were auditioned and applauded and told about show business. Come back, they were told, with more songs and try it again. They went with Morty Nevins to the Henry Hudson Hotel, 353 W. 57th St., where they sang with the Three Suns in the Voyager Room. Then Morty Nevins bought them ice cream and they started back to Grand Central singing as they went and slapping each other hard for wrong notes as a caution to do it right, "you never know who might be listening."

## Mattiwilda Cousine Dobbs Sings Sat. 4-24-56 At Town Hall Pittsburgh, Pa.

NEW YORK—Mattiwilda Dobbs, coloratura soprano, was presented to critical acclaim by So. Hurok at a Town Hall concert last Sunday. *P. 21*

Her performance featured five songs by Ned Rorem which were getting their American premiere, as well as what is believed to be the New York premiere of the concerto for coloratura soprano by Reinhold Gliere.

Mr. Rorem accompanied the soprano in his songs, and Paul Berlin was the assisting artist for the remainder of the program which included works by Bach, Handel, Wolf and Villa-Lobos in addition to the Gliere concerto.

toric exposition of the Negro Spirituals. On the same day, he conducted the City-Wide Choir in a evening of songs.

The Southern University Music Division Chairman has been heralded many time for his thorough technique and understanding of choral music. An arranger and composer of wide reputation, Dr. Hall, who came to Southern in September 1955, swells the competency of the institution's tradition of rendering fine music.

### Mrs. Robbs, Lyric Soprano, Impresses Town Hall Audience

By CARL DITON For ANP  
Jan. 21-56

NEW YORK. — The large audience that gathered at Town Hall one evening last week was many times repaid in the search for a truly gifted singer who turned out to be Mary Robbs, lyric soprano.

Miss Robbs has had quite a few distinctions prior to this concert, to wit: soloist with the symphony orchestra of her native Chattanooga, Tenn.; soloist in Virgil Thompson's "Four Saints In Three Acts"; member of St. George's choir, following in the foot-steps of Harry T. Burleigh, who was the first Negro soloist to hold a membership; and is currently being schooled in opera at the Metropolitan. But this night she was on her own.

The singer has an exquisite voice. And although it has not yet fully ripened at either the top or the bottom, she did not fail to use it with unerring skill in interpretive phrasing and diction.

Purcell headed the program with his, "Ah, How Sweet It Is To Love," "Nymphs And Fauns," and "Evening Hymn."

Chronologically, Mozart's "Motet Exsultate, Jubilate" followed in four sections: Allegro, Recitative, Andante and Allegro.

Veering from the spritually immortal German lieder composers, she chose Wold: Lebe wohl; Wenn du zu den Blumen gehst and Ich Hab in Penna einen Liebston.

The less effective French group comprised Debussy's La Mor Est plus bello, Romance, Green, with the addition of Faure's Claire de Lune, and Fleur Jetee, only in one of which, poignancy of unmitigated beauty seemed to have completely escaped Miss Robbs. Claire de Lune was taken much too fast.

For a climax, she evoked Richard Strauss' high tessitura-ed Fruehling, September, Beim Schafengehen and Abendrot.

**SINGS YIDDISH**—Pretty and shapely Dagmar Craig, whose name does not belay her assets, has been winning many fans on the Miami Beach entertainment front with her unusual vocal presentations. She is particularly warmly received when she sings several numbers in Yiddish. She hails from Brooklyn.

**Dr. Fred Hall**  
To Lecture At  
Galesburg Music & Recreation Festival

Baton Rouge, La. Jan. 11, 1956

Dr. Fred Hall, Chairman of the Southern University Division of Music, accepted an invitation from the Galesburg Recreation and Civic Association to be lecturer and conductor of a choral concert, when the Galesburg, Illinois citizens held their Annual Festival of Music and Recreation.

Dr. Hall stated that he was requested to give a lecture on, "The Romance of the Spiritual," a his-

Miss Robbs was fortunate in being supported by pianistically brilliant Franz Rupp, Marian Anderson's accompanist.

There was an encore, unfortunately a very trite arrangement of Swing Low, Sweet Chariot.



THE TEENAGERS QUINTET

# Youthful 'Teenagers' stun Negro-American Baltimore, Md., Tinpan Alley with hit tune

Sat. 5-24-56

in a spring factory. They're the nice kids we seldom hear about, typical of the majority of kids who aren't headlined by dope and larcesy. It was Joe who first organized the group two years ago.

THEY GOT permission to rehearse in the Edward W. Stitt Junior High School from 7 to 10:30, and they still do. A professional vocal group, "The Valentines" heard them sing in the neighborhood streets, and brought them to George Goldner, head of a small outfit called the Rama and Gee Record Co., who signed them at once.

Frankie Lymon penned the current runaway hit as a poem for his class in English composition.

Today, little Frankie is the tenor lead for the Teenagers quintet, whose record of the song is well on the road to a million sales in a little over five weeks of merchandising.

The other members of the outfit are all 16, and all students at George Washington High School. They are Sherman Gaines, Jimmy Merchant, Herman Santiago and Joseph Negroni.

Nobody in the group can read or write a note of music.

They go over the lyrics of a song and, according to Frankie: "One of us starts singing something. The rest of us fall in and if we like the way the tune went, we get a friend to write down the notes and make sheet music."

Frankie's mother works in a clothing factory; his father, who now drives a truck once sang spirituals with a group called "The Harlemaires." In school Frankie prefers basketball to all other things, though he's only four feet ten.

THEIR FAMILIES were all incredulous about their sudden success. Joe Negroni brought home a record, but his name wasn't on it; and his father didn't believe it until the song was heard over the radio and their names were mentioned.

The parents of Sherman Gaines and Herman Santiago and Jimmy Merchant were just as skeptical. But the boys put their heads together and convinced them by bringing home their written contracts, and what did Frankie do?

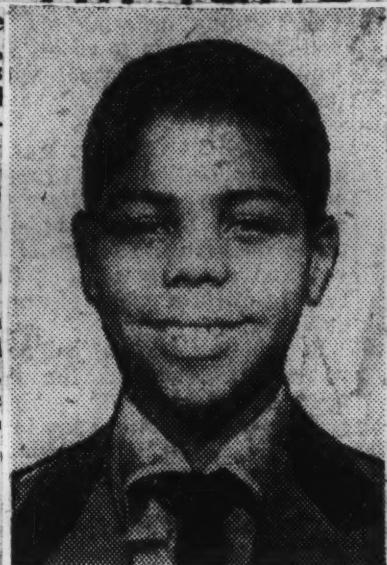
"Oh my parents believe me right away," he says, "because when I was younger I sang in school plays, and I was never in a flop."

"When the teacher tells me to do a composition I write poems," says Frankie. "I write 'em when I got nothin' to do. But only in school. Never after school."

Gaines, the basso, is six, four; his father works for Bendix Aviation and he's the only Protestant in the group. They all go to church as a matter of family habit.

Merchant's parents are separated, and his father supports his mother and his two sisters.

Santiago and Negroni are sons of Puerto Ricans. Herman's father is unemployed; Joe's works



FRANKIE LYMON

## Negro American Works Featured in Concert

By Carl Diton for ANP

NEW YORK (ANP) — Sunday was "red letter" day for many American Negro composers. The Women's Association of down-town Community Church, 40 East 35th Street, John Haynes Holmes, founder and incidentally identified with the founding of the National Association for the Advancement of Colored People, presented in an evening concert the Margaret Bonds Chamber Society; Naomi Pettigrew, soprano; Ida Johnson, contralto; Laurence Watson, tenor; Miss Bonds, composer-pianist; and the Cumbo String Quartet; Stanley Hunt, 1st violin; Clarence Render, 2nd violin; Selwart Clarke, Viola; Mr. Cumbo, violoncello. The concert dwelt exclusively on the works of Negro composers.

There has been much superfluous talk concerning the work of encouraging Negro composers, but very little action has ensued by comparison. However, this program most emphatically substituted deeds for words, in the serious manner in which their works were presented.

Considering the great length of the program, it was impossible to include some important composers and still give opportunity for younger ones to be heard. For instance, William Grant Still was omitted, and such important men as R. Nathaniel Dett and Hall Johnson were represented as arrangers rather than composers.

There was an interestingly devised opening sequential group of nine Negro spirituals: Miss Pettigrew sang William Lawrence's "Let Us Break Bread Together;" Mr. Watson, Edward Boatner's "On Ma Journey;" Miss Pettigrew, Boatner's "Soon A-Will Be Done;" Miss Johnson, John Work Jr.'s "This Little Light" and Dett's "Po' Me;" Mr. Watson, Hall Johnson's "City Called Heaven;" Miss Johnson, the same composer's "Ride On King Jesus." These renditions would have been still more impressive had the audience in toto read the program note stating that there should be no applause until the cycle had been completed.

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Dr. Clarence Cameron White, whose Haitian opera "Ouanga" is to be presented by the National Negro Opera company shortly at the Metropolitan Opera House, gave a brief summary of earlier Negro composers, beginning with such ballads as John Bland's "Carry Me Back To Ole Virginny" after which followed Dr. White's "Levee Dance" for violin, "Legende d'Afrique" for cello, and a trio for violin, piano and cello in C minor.

## Community Church, Presents Daily World, Tues. 5-8-56 American Negro Music Works

BY CARL DITON FOR ANP

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## The 'Fess Whatley Story'

BY JAY SIMS

(Editor's Note: This is the story of John T. Whatley of Birmingham, Ala., High School, who was a leader in the field of music where his name has be-

Songs and concerts that were such morale lifters during that period. The newly-organized band was the main attraction at these regular events. All through World War I "Fess" led his boys in numerous parades and concerts throughout the south. From then on the organization was in such constant demand that it was difficult to fill all the engagements.

Upon graduation, a great proportion of the boys who left the band went on to the professional field of which we shall speak later.

In 1924 a new school was built in Birmingham, which subsequently was to be known as Parker High, the largest all-Negro high school in the world.

With larger student-bodies, "Fess" had more material with which to work and he started in to develop one of the greatest organizations of its kind ever known. So renowned did the band become, that the National Organizations of the Pythians and Elks unofficially adopted it to provide music at the respective national conventions of the organizations and for many years one of the features of the parades was "Fess" and his stellar bunch of musicians.

And through the wars, a familiar collective figure has been that of the Parker high school band going through its maneuvers helping in breaking down all the doors to get the interest of morale boosting.

In the early years, as a side-line "Fess" organized a group to play for social events, dances, etc., and with his usual thoroughness, he built one of the finest dance bands ever known. The orchestra became so much in demand, that to get a date with them you had to put in your bid months and on occasion a year in advance of your scheduled party or event.

Throughout the world, the name of "Fess" Whatley is well known through the many top musical performers he has taught. There's scarcely a big-name Negro band in the world who has not had at one time or the other one of Fess' proteges. The number is legion and Marcella Bryant and Susan Maynard among them are some of the finest.

The American Embassy is about to lose two of its glamour gals, among them are some of the finest.

If such were feasible and possible there would be little or no difficulty to get his many former pupils to erect a monument to one of the

greatest teachers of band music in the world.

## Satchmo's King; What Of Hamp?

That's The Story From Abroad

Sat 3-3-56

Paris—(ANP)—Old "Satchmo's American Embassy, has elected to

Louis Armstrong) recent appearance in Paris is still the animated subject on the lips of many Parisians, and well it may be. The Hot Club of France, an organization of Jazz hounds, honored him as the best jazz artist of the year. Emblazoned on the trophy awarded him were the letters P.O.P. Parisians affectionately call Louis "Pop". When you stop to consider that the Hot Club generally makes two such awards each year ole

"Satchmo's achievement is all the

more remarkable. We asked the

president of the club to when the

second award would be made. His

reply: "To nobody, Armstrong

gets them both. No one else was

even close." That was good enough

for us; judging from the Standing Room Only signs hung out at

every appearance of Satchmo at

the Olympic Theatre, we could

readily understand his popularity.

Lionel Hampton's band blew in to Paris amidst great fan-fare, and, although it drew large crowds at the Music Hall, people weren't through its maneuvers helping in breaking down all the doors to get in. Some vacant seats could be counted at each performance.

More than one Parisian has asked

us the one question we couldn't

answer; "What's the matter with

Hampton's band?"

Art Simmons, nimble-fingered expert on the ivories has switched his activities from Down Town Mars club to the Hotel des Etats-Unis out Montparnasse way, and is taking his followers with him. Which doesn't make Walter Bryant, former G.I., now running the show at Etats-Unis, the least bit mad. Night lifers are crediting Bryant with a shrewd move.

The American Embassy is about to lose two of its glamour gals, among them are some of the finest. Their tour of duty will be ending here soon. Hope they got reassigned here.

Lem Graves, U.S. information expert, just returned from the Winter Olympics at Cortina, Italy.



**Music Hath Charm** Tennessee State U.'s "Miss Charm," Jacquelyn Davies, of Greenville, Miss., pays close attention to what Milton Katims, conductor of the Seattle Symphony Orchestra, has to say about the score of Brahms' Symphony No. 2 in D major. Mr. Katims was guest conductor when the Houston Symphony Orchestra appeared on the Tennessee State U. lyceum recently in Nashville.



EVERETT LEE

... conductor

NATALIE HINDERAS

... pianist

## Famed Pianist, Conductor to Appear in NAACP Benefit May 6

CLEVELAND — Talented and nationally famous Natalie Hinderas, pianist, and Everett Lee, one of the outstanding conductors of the country, will appear in joint recital at Severance Hall, May 6, under the direction of a concert committee of Clevelanders for the benefit of the NAACP.

The steering committee met Wednesday night at Kappa House to meet the artists and to announce committee chairmen and plans for the concert. Miss Hinderas was unable to be present but the celebrated Mr. Lee flew in for the meeting, having just returned the previous day from a tour of Spain. Mrs. Russell Davis is general chairman. Her co-chairmen are Mrs. Robert Morgan and Mrs. Rogers. ~~24-3~~

Miss Hinderas is a graduate of Oberlin Conservatory of Music and a Cleveland. She has studied under several of the most famous teachers of the piano, such as the late Madame Samarov. She has appeared in concert all over the country, and has played with the Cleveland Women's Symphony Orchestra several times, as well

as the National Symphony Orchestra.

Mr. Lee is also a native Clevelander, a product of the public schools and the Cleveland Institute of Music. He graduated from Juilliard School of Music, and has studied with the masters in his field. He was made conductor of the New York City Center Orchestra in April, 1955, and has directed Columbia University's orchestra workshop. He has also been a guest conductor in Tanglewood and traveled with "Carmen Jones."

The May concert, in which Miss Hinderas will play, and Mr. Lee will conduct the Women's Symphony Orchestra, will be THE event of the spring season, socially and culturally.



Associated Press Wirephoto  
JIMMY ROGERS  
... he's long gone

'Real Crazy'  
Jolly Rogers  
Drums Away  
Mar. 3-2-56  
All-Time Nonstop

### Record His Goal

COLUMBUS, Ohio (UP) — Jolly Jimmy Rogers broke the world record for beating the drums Thursday but he kept right on tapping his way toward a "record that won't be touched." Rogers, tapping away like he had just started, said "I feel real crazy. I think I can go right up to Saturday."

The hefty, 26-year-old professional drummer didn't miss a beat as he passed the old mark at 7:12 a.m. while television crews filmed his record. The old time was 67 hours, 11 minutes and 47 seconds, set by Sam Uiano, Bronx, N.Y., last year.

The 240-pound drummer showed little sign of fatigue as he sat in his window at the Coyle Music Center here, and a doctor who examined him said he "must be from Mars. His physical stamina defies imagination." He has been pounding away since Monday noon.

During the night he broke the monotony with a 20-minute drum solo to amuse crowds that jammed the store. Outside, streams of cars threatened to tie up traffic.

Alan Abel, his contest manager, said one agent wired an offer for Jimmy and his wife to team up for a booking at Las Vegas, but Rogers was not enthusiastic.

Rogers said he feels fine and doesn't think he will need to rest up after his session is over. He said the two meals of high protein content he gets each day have kept him in good shape.

## Music educators will talk jazz

Baltimore, Md.

ST. LOUIS — The role of jazz as a moving force in American music, will be studied at the Music Educators national conference, to be held ~~here April 13-18~~ <sup>in Baltimore, Md., April 13-18</sup>. Dean Robert A. Choate of Boston University, conference president, said the organization which represents 30,000 of the nation's music educators "never discussed jazz in any phase before."

"But we have discovered that you can not discuss music in America without bringing in jazz, this indigenous American music appreciated more overseas than here at home."

"We cannot stay within the little tower of the classroom," he added. "Any good school teacher must know something about jazz. It's the idiom of our youth."

To present a brief study of jazz, George Wein and Rev. Norman O'Connor will appear at a two-hour general session. They will trace the history and development of the art form, and musical illustrations will be offered by a group, possibly the Dave Brubeck quartet.

# Jazz Train appears set for long stand in Paris

Sat. 1-7-56

By OLLIE STEWART

PARIS — "Jazz Train," the fast-moving two-hour show which crossed the channel from England and opened here December 21 at the Apollo Theater, seems to be loaded—loaded with talent and loaded with audience appeal. It looks like staying in town for a good long time.

"Jazz Train," first seen on Broadway back in 1950, and revived early this year in London, is described as "a cavalcade of songs and dances throughout the ages." It traces the history and development of jazz from the beating of African drums to what you get these days at Bop City in New York City—and does a good job every step of the way.

*Baltimore*  
OPENING IN Paris after a week of intensive rehearsals because of the addition of several new faces not seen in New York or London — the show gave Parisians their first good look at a first-rate musical revue from uptown in Manhattan.

The French applauded "Four Saints" and "Porgy and Bess" — but they let themselves go with "Jazz Train." They weren't awed or spell-bound. They just had a good time, judging by the way they kept asking for more.

The cast is young, and hard working. The revue is fast, well staged and if you'll pardon an overworked word—colorful. The music and dancing at times is

spectacular. Then there's the international angle: Most of the company come from the USA, but others were born in such places as Egypt, Jamaica and Hammersmith in London. Songs are sung in English, French, Patois and Yiddish.

She has been in Paris since last September, and can probably stay as long as she likes.

THREE CAUCASIANS have a hand in the production. Mervyn Nelson devised, wrote and produced the show. Original music is by J. C. Johnson, who did the lyrics to music by Fletcher Henderson in the Broadway production. David MacMackin is musical director and wielder of the baton in the orchestra pit. The musicians are French.

It seems almost unfair to single out certain persons in the show for special mention, but after saying that everybody is good, let's just add that some are extra good.

**FREDDYE MARSHALL**, star of the show, if you must have one, is very good. And looking good doesn't do her any harm whatever. Many a bald head nodded every time she opened her mouth. Next you could mention the Chocolateers — Paul Black, Eddie West and Jimmy Walker. They've been together since 1937, and if you will name a good spot in show business, I'll bet they've worked there at one time or the other.

Remember Ruble Blakey? He worked in Baltimore (Royal Theater) with Leonard Reed so long that most people think he comes from the Monumental City. Well, he came over especially for the Paris production, and sings and dances with a will. Then there's Beatrice Reading, last seen here with Lionel Hampton. A real professional when it comes to putting a song over.

**BUT THE WRITER'S** special nod goes to a newcomer, Virginia Capers. A product of Juilliard School of Music, Virginia was discovered here in Paris, where she was working next door to the Apollo in a club called the Bagatelle and singing in Yiddish.

First to be presented during the "This Is Your Life" program were the members of the family which included Mrs. Matthews, his wife; their sons, Joseph, Jr. and Carl; only daughter, Grace and daughter-in-law, Marian, followed by Mrs. Mary W. Payne, a long-time friend of the family. Mrs. Marie Jasper followed and made appropriate remarks.

**GEORGE PETERSON, JR.** who was associated with Mr. Matthews for more than 30 years at the Federal Reserve Bank, read a letter and presented two silver dollars. Walter Bishop, program manager of Station W. R. V. A. recalled the first appear-

## Richmond Musician Feted For Over 50 Years Work

Sat. 1-7-56

By ALICE JACKSON HOUSTON

RICHMOND, Va. — Joseph Matthews, Sr., for many years a leader in the musical world of Richmond, was honored with a stirring presentation of "This Is Your Life" sponsored by the Junior Matrons of the Fifth Street Baptist Church.

The affair was held in the church auditorium with Mrs. Doris Robinson as mistress of ceremonies. Friends and associates of Mr. Matthews praised him for his years of service to the Richmond community.

**FOR MORE** than 50 years, Mr. Matthews has been associated with Fifth Street Baptist Church as member and director. He has been director of the Sabbath Glee Club since 1912—a total of 53 years. He has also been associated as director of the Fifth Street Baptist Church Choir, Moore Street Baptist Church Choir, St. John Baptist Church Choir, and the Quoiccasin Baptist Church Choir. He has also worked with other musical groups, including the Silver Bells Chorus, which he organized.

**JOHN LEWIS**, president of the Choir Leaders Guild, represented that organization and the choir of the Quoiccasin Baptist Church.

Solos were sung by James Cheatham and Luther Cosby. The Sabbath Glee Club sang two favorites, and the Fifth Street Choir rendered a selection which Mr. Matthews rendered often: "Life Is Like a Mountain Railroad."

ance of Joseph Matthews and the Sabbath Glee Club over that station 30 years ago.

George Clarke, radio commentator, read a poem in recognition of his devotion to duty, and the Rev. T. J. King recalled his early days in the church when he first heard the Fifth Street choir sing. Deacon Richard Thompson, organizer of the Sabbath Glee Club, recalled the early days of that organization when the group met in 1912 in the basement of First Baptist Church.

**MRS. LILLIE R. THOMAS** spoke of the city-wide effort to honor Mr. Matthews in 1938, at which time many contributions were received for a down payment on a home. This program, of which Mrs. Thomas served as chairman, culminated in a program at the City Auditorium. Mrs. Thomas also read a letter from D. Ternant Bryan and presented his check.

The Rev. C. C. Scott spoke of Mr. Matthews' services to Fifth Street church and choir, and the inspiration of his life to others who observed him as he gave unselfishly of his time and effort. The Rev. R. S. Anderson praised him for his work with the Fifth Baptist Choir.

**JOHN LEWIS**, president of the Choir Leaders Guild, represented that organization and the choir of the Quoiccasin Baptist Church.

Selections were also rendered by the choirs of the Moore Street Baptist Church, the Fifth Street Baptist Church, St. John Baptist Church, and Quoiccasin Baptist Church, and the Music Masters.

Quartet Walter Graves served at the organ.

A BOOK OF letters and money, made up of contributions from the organizations of the church, choirs of the city, and many friends, was presented to Mr. Matthews. Mrs. Evelyn Steward Taylor, president of the Junior Matrons, expressed the joy which the Junior Matrons derived from conducting the project. She also introduced Mrs. Edith Hutson, program chairman, and the officers, members and sponsors of the Junior Matrons.

A reception followed the public program in the church's lecture room.

## Negro Folk Music Named "Worlds Most Beautiful"

NEW BRUNSWICK, N. J. — The Rev. Daniel L. Ridout, administrative secretary of the Baltimore Area of The Methodist Church,

*Wesley*  
Spoke on "Negro Spirituals,"

Speaking on "Negro Spirituals," Mr. Ridout told of the history and development of "the world's most beautiful religious folk music." He gave varying opinions of authorities on the sources from which Spirituals came, but declared that

than that Abraham Lincoln was born in a log cabin or Booker Washington on a slave plantation. The contribution of the Spirituals to American folklore and its place of pre-eminence in the history of musical art are of final importance, he said.

University is "of no more importance than that Abraham Lincoln was born in a log cabin or Booker Washington on a slave plantation." The contribution of the Spirituals to American folklore and its place of pre-eminence in the history of musical art are of final importance, he said.

## "Negro Spirituals" Best Folk Music, Declares Speaker

New Brunswick, N. J. — The Rev. Daniel L. Ridout, administrative secretary of the Baltimore Area of The Methodist Church, was the speaker (Sunday, Jan. 8) at the weekly meeting of the Wesley Foundation.

Speaking on "Negro Spirituals," Mr. Ridout told of the history and development of the "world's most beautiful religious folk music." He gave varying opinions of authorities on the sources from which Spirituals came, but declared that whether they were of African origin or whether they were influenced by the music of the slaves picked up from their white mas-



**MUSIC LEADER HONORED** — Joseph Matthews Sr., well-known Richmond music leader was honored recently for more than 50 years of service given in the community as choir director and director of the Sabbath Glee Club of Richmond. He is shown above with members of his family.

## Alabama State Professor *Advertised* <sup>P. 6-7</sup> Has Sixth Hit Published

*Fri. 2-10-36*  
Prof. Edward Snead, Alabama State College faculty member, has done a repeat performance in producing another hit tune in the music world. This time the popular musical composition is "Jumping With Daddy" which has been released by Victor. Piano Red, nationally known radio and TV star, introduces the number with all the artistry and appeal.

*Montgomery*  
This selection has no lyrics. Just beautiful music which touches the hearts of old and young and transforms thoughts to dreams and sweet memories to Professor

Snead's most recent hit.

"Jumping With Daddy" is a follow-up of "Pay It No Mind," which is reaching a new peak in popularity at music counters, and juke boxes all over the nation. Piano Red predicts that "Jumping With Daddy" is in for equal reception.

Professor Snead is prolific in writing songs as Frank Yerby is in composing novels. He just "overflows with powerful emotion" and before he is aware of it, the music inundates him with melodies and he finds himself penning the musical notes, as spontaneously as they flow.

Many songs have been composed

In the foreground are Mrs. Joseph Matthews and the honoree. Left to right, in the back row, are: Joseph Matthews Jr., Mrs. Marian Matthews, daughter-in-law; Carl Matthews and Miss Grace Matthews.

by this composer and educator. Even now six other songs have been accepted for recordings by Victor and will be played everywhere by disc jockeys and other lovers of popular jazz music.

Among the six songs booked to be released in the immediate future are "I'm A Real Young Chick, But Ain't Nobody's Fool," "You Are Closer To My Heart Than My Shadow," and "Umph, Umph, Umph."

Professor Snead teaches in the foreign language department of Alabama State College and spends much of his spare time co-editing with Prof. David Stott the "Foreign Language Quarterly" whose issues have brought forth loud applause from Southern University, Arkansas, University of Alabama, Ohio State, Modern Language Association of America, Division of International Education and from such

foreign cities as Madrid and Paris, France.

He is a product of Fisk University, with a Bachelor's degree; the Master's degree from University of Pennsylvania, and he holds Diplome d' Etudes from the Sorbonne, University of France, the Certificate de Scolarite from the University of Coen in Normandy, where he studied on a Fulbright fellowship.

Last summer he participated in a language seminar at University of Pennsylvania. He expects to go to French Cambodia this summer where he will go to school and serve as teacher of French.

He has been offered a position to teach foreign language in Europe, but plans to return to America and to the local college in September.



### SONG WRITER

Prof. Edward Snead, Alabama State College faculty member, has done a repeat performance in producing another hit tune, "Jumping With Daddy," released by Victor. He already has six songs that have been accepted. He plans to teach in France but will return to the local college in September.

# HANDEL RECORDS

Times  
His Holiday Opera 'Sosarme' Revived  
New York City  
By Strong Cast—Complete 'Semele'

Sun. 2-19-56

**D**URING the last two centuries there have been a number of major Handel works drifting about like so many icebergs in the dark seas of forgetfulness. In the last few weeks, though, thanks to the recording enterprise of London-Oiseau-Lyre, two of those icebergs have been brought into full sunlight.

One is a submerged work that has had two of its peaks showing in the light for a long time. The peaks, in fact, are two of the Handel arias most frequently sung at recitals: the soprano aria "O Sleep why dost thou leave me?" and the tenor one "Wherefore you walk." The work they come from is a secular oratorio called *Semele*.

The other iceberg that has been revealed is really part of a whole submerged continent. One refers to the Italian operas that Handel poured out for increasingly reluctant London music lovers. The example of that genre that has been recorded is *Sosarme*, the twenty-ninth of Handel's forty-six Italian operas, and the one that he rushed on the boards in February, 1732, when the Royal Academy's opera seasons gave signs of flagging.

Unless this reviewer misses his guess, "*Sosarme*" should cause a good deal of excitement and lead to the recording of many more of the Handel operas.

## Deeply Human

Even by today's theatrical standards it has a stunning first act—one that is likely to remind a New York theatregoer of "Tiger at the Gates" and the Phoenix Theatre's production of Shakespeare's "Coriolanus." And even if the two other acts have somewhat less excitement, they are full of deeply human situations that give rise to some marvelous arias and duets.

"*Sosarme*" is a drama about war. It opens with hunger stalking the streets of besieged

played by two virile tenors, William Herbert and John Kentish. Ian Wallace is an impressive bass as the intriguing Altimar, and Helen Watts sings Malo, one of the male roles for high voice. Anthony Lewis is the conductor.

Lewis is the conductor, too, for "*Semele*." This work also has a brilliant cast, with Herbert, one of the tenors of "*Sosarme*," singing Jupiter, the Lohengrin-like god who loved Semele. Semele is sung by Jennifer Vyvyan. Each sings the famous arias with clarity and grace. And one of the surprises of the work as a whole is that the soprano lead has an aria still more ravishing than "O Sleep why dost thou leave me?" It is "Myself I shall adore," the one she sings as a duet with a violin when looking at the mirror that led her into the folly of making the fatal request of Jupiter—that he come to her in the full likeness of a god.

## Congreve Libretto

"*Semele*," too, is notable for its human characterization and it has a great advantage over "*Sosarme*" for the English-speaking listener. It's in English. Not only that, but Congreve, one of England's great playwrights, wrote the libretto.

One Handelian mountain that never got drifting loose in the sea of forgetfulness was his " *Messiah*," and a fresh recording of it comes from Unicorn. The performance in question is one by the Handel and Haydn Society of Boston, whose " *Messiah*" is as much an annual feature of Boston's musical life as Beecham, Boult and Sargent.

The long introspective arias, too, are easy to accept on recordings. Indeed, they emerge

all the more movingly from the very fact that the action has to be imagined.

And make no mistake about it, Handel was able to invent musical speech for his characters that is wonderfully evocative of character at the same time as it is wonderful as music. The father raging against the son, the Queen Mother praising peace and decrying war, the son encouraging his soldiers—all these are brought to life in vivid music.

Oiseau-Lyre has assembled a brilliant cast for the recording. Nancy Evans is the contralto who plays the tragic queen. Margaret Ritchie is the sweet-voiced soprano who sings the daughter. Father and son are

## ADELE ADDISON "MESSIAH" SINGER



Howard S. Babbitt, Jr.  
Adele Addison, soprano, is heard in Handel's oratorio.

Altogether, the performance is a credit to the Americans who produced it, though it does not quite come up to some of the recordings made by more professional forces in England under such old Handelians as Beecham, Boult and Sargent.

## NEWS OF MUSIC

### Miss Addison Shows Star P. 21-A Intimate Side of Art

Fri. 2-24-56

BY DAY THORPE

Adele Addison, soprano; James Payne, piano; Andrew Rankin, Memorial Chapel, Howard University. Program: If Music Be The Food Of Love, Purcell-Britten: O Sleep, Why Dost Thou Leave Me?, Handel: O Had I Jubal's Lyre, Handel: Il regardait mon bouquet, Monsigny: Plus de depot, Gretry: Air de Venus from Theseus, Lully: Mit Myrthen und Rosen, Schumann: Widmung, Schumann: Die Mondnacht, Schumann: Muttersehnsucht, Strauss: Breit über mein Haupt, Strauss: Caecilia, Strauss: On Hearing The Last Rose of Summer, Hindemith: The Whistling Thief, Hindemith: La Belle Dame Sans Merci, Hindemith: A Thought, Hollander: A Widow-Bird, Mopper: Wild Swans, Duke: My Soul Is an Enchant-

cianship: those who listen to singers are often disheartened by a good voice unacquainted with music. Not infrequently a superlative singer is adept in only certain styles of music. Adele Addison has a soprano voice seductive in sound, true in pitch, flexible as a fiddle, and with that voice a feeling and musicality that make everything in her catholic repertoire a joy to hear.

Miss Addison's recital last night at Howard University

coming as it did fresh after two engagements with the National Symphony, showed the intimate side of her art. It was a long recital by the clock but it was all too short. Everything Miss Addison sang she brought to life—the operatic arias of Handel, the fastidious airs of the classic French opera composers, German lieder of Schumann and Strauss, and a large collection of carefully chosen contemporary songs.

The voice has great power, but shows no edginess in fortissimos, and in quiet passages has the airy delicacy of a flute. The production of the highest notes is as effortless as a passage in the middle register, and the precision of rapid running notes could not be bettered by a pianist. Though strong, Miss Addison's voice is bright and comparatively light. It has much the same timbre as that of Leontyne Price, and it would be a treat to hear the two in duets.

It is almost a custom to open a song recital with Purcell or Handel. The familiar strains of "O, Sleep" have seldom had more lyric sweetness and steely control than they showed last night. The French group was as cleanly articulated as a rondo of Couperin played on a harpsichord.

Schumann and Straussared no less well, and the three, to me, unfamiliar songs of Hindemith made one consider them in relation to the quite different "Marienleben" and wonder if Hindemith is not most spontaneous and winning as a songwriter.

Of the three songs of John Duke, "My Soul Is an Enchanted Boat," a long and expressive vocal line over the monotonous ripple of the piano, was the most interesting.

I find that it is not very startling to have written that Miss Addison is wonderful. However, to leave a recital which one anticipated as something very special without let-down or reservation must be something of a tribute to the singer.

28 1956

BETTY ALLEN

## Mezzo-Soprano

### To Give Concert

*News & Observer*

ELIZABETH CITY, April 21 —

Betty Allen, mezzo-soprano, will be presented in concert at Elizabeth City State Teachers College on Wednesday night, April 25, at 8:15 o'clock. The concert will be the last in the Recital series for the school year. *4-22-56*

Miss Allen has been soloist with the Boston Symphony in symphony hall and at Tanglewood and in the Carnegie Hall, N. Y., performances of Honegger's "La Danse des Morts." As a concert artist, Miss Allen has sung in Paris, Milan, Algiers, Tunis, Bizerte, Florence and elsewhere in Europe.

ALLEN

She is a Marian Anderson Award winner and a John Hay Whitney Fellow. Her concert on Wednesday will mark the first time she has been heard in this vicinity.



# Marian Anderson Brings Voice Talents To Video

*Anderson Chicago, Ill.*  
 Marian Anderson returned from a 10-week tour of Europe to start rehearsals for her second appearance on S. Hurok's "Festival of Music," to be colorcast on NBC-TV's PRODUCERS' SHOWCASE Monday, Dec. 10.

Miss Anderson sang in 10 countries on her tour: Finland, Norway, Sweden, Denmark, Holland, Belgium, West Germany, France, Switzerland and England. The noted contralto explained for New York Sunday immediately after giving a concert in London's Festival Hall.

Honor-laden as few have been in the history of music, Philadelphia-born Marian Anderson has become almost a legend to millions across the world. She was the first of her race to sing at the Metropolitan Opera, making front-page news with her debut there in Verdi's "The Masked Ball" on Jan. 7, 1935. Recipient of the \$10,000 Bok Award, the Spingarn Medal and five honorary doctorates of music, she is represented in a mural in Washington's Department of the Interior commemorating her 1939 Easter Sunday concert before 75,000 people in the Lincoln Memorial.

She has sung twice in the White House, the second time for royal guests from England: The late King George VI and Queen Elizabeth. King Gustav Adolph conferred on her Sweden's "Litteris et Artibus" medal; from the Emperor of Japan she received the Yuko-aho Medal; Finland gave her its esteemed Order of the White Rose and the Marshall Mannerheim Medal, and still other decorations have come from Haiti, Liberia, France and the Philippines.

In the Spring of 1935, impresario S. Hurok heard her phenomenal voice in Paris and signed a contract with her the next day. Since her return to the United States that year, she has remained under his personal management and has sung in more than 500 Ameri-

can cities before over 5,000,000 collected as she ate, had her big listeners in some 1,300 overflow moment. The strain was too much.

**Stage Fright Stops 11-Year-Old, But**

## La Marian Saves Day for Harriett

*Courier p. 5*  
 By CONCHITA NAKATANI  
*PHILADELPHIA* — *Dec. 12-29-56*

PHILADELPHIA — The graciousness, charm and dignity of the great singer had been written about almost as much as the critics' praises for her magnificent voice. A writer who had described her as "a singer who had grown simply great" found another writer turning about his words by saying "she had grown great simply."

The greatness and charm of Marian Anderson came to light in another fashion when she kissed the tears of an 11-year-old girl, embraced her and uttered encouraging words as guests looked on.

The occasion was an "Autograph and Luncheon" at Gimbel's attended by a number of dignitaries including members of the press, library and musical circles.

For Harriet Thalf of 1634 Rodman St., it was the fulfillment of a long dreamed-of wish—to meet and sing for her idol, Marian Anderson.

In many ways their beginnings are similar. They came from poor families but interested people had undertaken their musical studies. Harriet Thalf's story is well known to Courier readers. She has been a two-time winner of the Irish Feis at Fordham University and appeared at both Catholic and non-Catholic affairs, where her voice was cheered.

**LITTLE HARRIET**, who was wearing her first store-bought dress, one of the several items of wearing apparel presented her by Arthur C. Kauffmann, executive director of the store, appeared cool, calm and col-

**FOR HARRIET** the day was like that of Cinderella. The official city limousine picked her up at St. Teresa's. She presented a bouquet of American Beauty roses to Miss Anderson and was surprised to receive a corsage herself.

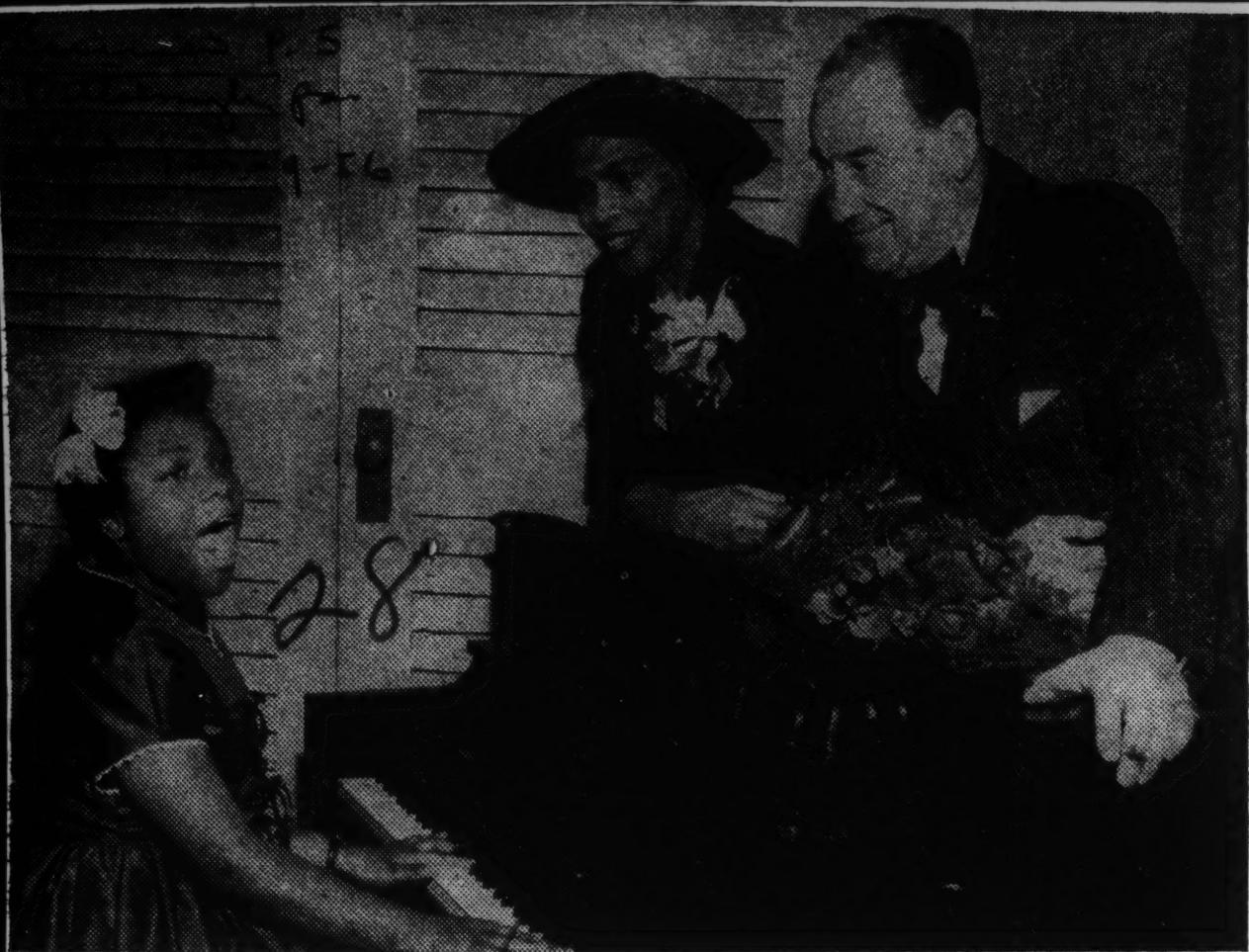
The sixth grader had appeared the day before in the City



**IN ROLE OF AUTHOR** — Marian Anderson, world famed contralto, offers autograph pen to little Elva Staples and mother, Mrs. Julia Staples of 2251 N. 16th St. during Miss Anderson's appearance at Philadelphia's Gimbel Hall courtyard with a group of carolers.

Her foster-mother, Mrs. Beatrice Thalf, stated that she wanted to keep Harriet at home, as she had a virus, but on such a special occasion it would have broken her heart. "You can't do that to a child, especially since she had hopes of meeting Miss Anderson a year ago," she said.

Brothers department store where she autographed hundreds of her autobiography, "My Lord, What A Morning." Looking on is Arthur C. Kauffman, store executive.



## From the Mouths of Babes

—Harriet Thalf, 11, sings for her idol, Marian Anderson, and Arthur C. Kaufmann, Phila-

delphia department store executive, just before she took the stage at a luncheon program on which she failed to complete her second selection, temporarily losing her voice.

# Marian Anderson Back In U.S. For TV Spectacular

Call 12-7-56 Kansas City, Mo., P. 8  
 NEW YORK.—(ANP)—Marian Anderson returned last week from a 10-week tour of Europe and started rehearsals for her second appearance on S. Hurok's "Festival of Music," to be colorcast on NBC-TV's Producers' Showcase Monday, Dec. 10, 8-9:30 p.m., EST.

Miss Anderson sang in 10 countries on her tour; Finland, Norway, Sweden, Denmark, Holland, West Germany, France, Switzerland and England. The noted contralto enplaned for New York last Sunday, immediately after giving a concert in London's Festival Hall.

Honor-laden as few have been in the history of music, Philadelphia-born Marian Anderson has concert, radio and TV appearance, become almost a legend to millions—including the first "Festival of Music" across the world. She was the "Dame" and "Divine" both first of her race to sing at the Metropolitan Opera, making front-page news with her debut there in 1935. A good-will Far Eastern tour, under State Department auspices, is in the offing next year for this artist, who was told by Toscanini: "A voice like yours is heard only once in a hundred years."

## Immortalized in Mural

Recipient of the \$10,000 Bok Award, the Spingarn Medal and five honorary doctorates of music, she is represented in a mural in Washington's Department of the Interior commemorating her 1939 Easter Sunday concert before 75,000 people in the Lincoln Memorial.

She has sung twice in the White House, the second time for royal guests from England, the late King George VI and Queen Elizabeth. King Gustav Adolph conferred on her Sweden's "Litteris et Artibus" medal; from the Emperor of Japan she received the Yukosho Medal; Finland gave her its esteemed Order of the White Rose and the Marshall Mannerheim Medal, and still other decorations have come from Haiti, Liberia, France and the Philippines.

## Heard By 5 Million

In the spring of 1935, impresario S. Hurok heard her phenomenal voice in Paris and signed a contract with her the next day. Since her return to the United States that year, she has remained under his personal management and has for the benefit of the Urban League's interracial service program sung in more than 500 American cities before over 5,000,000 listeners in some 1,300 over-flowing auditoriums.

She has, in the last four seasons alone, sung in Japan, Korea, Israel, honor the award recipients. Con-

cert artists included the Metropolitan Opera stars Mattiulda Dobbs and Cesare Valletti, and the famous violinist, Isaac Stern. This marks the first time these three great artists shared a concert stage together.

Among those who attended the concert to add their tribute to the honorees were Mayor Robert F. Wagner; Mrs Sophia Yarnall Jacobs, Dean James A. Pike, His Excellency Henrik Kaufman, Danish ambassador to the United States; Dr Channing H. Tobias, Manhattan Borough president, Julian E. Jack; State Assemblywoman Bessie Buchanan; Dorothy Shaver, Benjamin J. Buttenwieser, John I. Snyder Jr., Supreme Court Justice Harold A. Stevens;



# Marian Anderson, Sol Hurok Receive Urban League Award

Robert W. Dowling, Elmo Roper, William Zeckendorf.

Also Judge Samuel I. Roseman, Jackie Robinson, Mrs David M. Levy, Roy E. Larson, Spyros Skouras, Commissioner James Felt, U.S. Attorney General Deputy William P. Rogers; and John H. Johnson.

**READY FOR TV SPEC.** — Marian Anderson, back from an extensive tour of 10 European countries, goes into rehearsals this week for NBC-TV's "Producers' Showcase Spectacular," scheduled for December 10. Sol Hurok, Miss Anderson's personal manager, will produce the special, the second annual "Festival of Music," which will be seen in color. Miss Anderson's recent tour took her to 10 countries on the European continent.

# Marian Anderson For TV Showcase

An all-star cast of great musical artists will perform in the second edition of S. Hurok's "Festival of Music," to be color-cast on NBC-TV's PRODUCERS' SHOWCASE Monday, Dec. 10, 8:30 p.m., EST.

Top-flight singers and instrumentalists, including Marian Anderson, Boris Christoff, Victoria de los Angeles, Arthur Rubinstein, Andres Segovia and Richard Tucker will participate. Alfred Wallenstein will conduct the 75-piece

Symphony of the Air for "Festival of Music," which will also feature a large chorus and a corps de-ballet.

Miss Anderson who will sing several spirituals will be making her second appearance on "Festival of Music." Her appearance on the first "Festival" was one of its most popular segments.

The program in both color and black and white will be carried over the entire NBC-TV chain. The Chicago outlet is channel 5 and the time (7:00-9:30 p.m.)



*28*  
LIVING CINDERELLA — 12-year-old Harriet Thalif, of Philadelphia, sings for her idol, Marian Anderson, during a luncheon at Gimbel's Thursday in honor of the world-famed singer. To make the day ring with magic for this foundling child, the City sent

*28*  
a limousine to St. Teresa's Parochial school, to carry her to the luncheon in her first store-bought party dress provided by Gimbel's Arthur C. Kauffmann, executive head of Gimbel's, host for the occasion, is shown here.



FESTIVAL OF MUSIC — The all-star cast for the second annual edition of Sol Hurok's "Festival of Music" on NBC.



TV (Channel 5) set for Monday, Dec. 10 will include ~~Mariam Anderson~~, right, and ~~Boris Godounov~~.

is Christoff. Here the two are shown in a scene from "Boris Godounov".

# Singer Marian Anderson Receives Golden Slipper Award

*enquise* P. 7  
Singer Marian Anderson and two of President Eisenhower's sub-cabinet members were among 14 persons honored by the Golden Slipper Square Club last night at a "Pathways to Understanding" dinner in the Bellevue-Stratford for their contribution to brotherhood. *June 4-10-56*

The presentations, consisting of citations and trophies from the club and framed inscribed prints of Independence Hall from the city, were presented by Philadelphia educational, civic and business leaders. More than 700 persons attended the affair.

The Quaker Award, highest honor of the evening which is limited to native Philadelphians, was presented to Miss Anderson by Morton Howard, executive vice president of Robin Hood Dell.

Principal speaker and also recipient of an award was James A. Farley, former postmaster general and chairman of the board of Coca Cola Export Corp. The presentation was made by William H. Sylk, club president.

The sub-cabinet members, Thomas S. Gates, Jr., Undersecretary of the Navy, and Maxwell M. Rabb, secretary of the President's Cabinet, received their awards from Dr. William Parkinson, dean of Temple University Medical School, and Bernard G. Segal, for-

night at Golden Slipper Square Club dinner.

Former chancellor of the Philadelphia Bar Association.

Other award winners were Chief Justice Horace Stern, of the Pennsylvania Supreme Court; Leon J. Obermayer, president of the Philadelphia Board of Education; Charles G. Berwind, president of Big Brothers Association of America; Clarence E. Pickett, president of the Philadelphia Fellowship Commission; Maxwell Abell, former national president of United Synagogues of America; Jacob Potofsky, general president of Amalgamated Clothing Workers of America; Columnist Ed Sullivan; Harry Litwack, Temple University basketball team coach, and the Rev. Daniel McLernen, of Northeast Catholic High School.

Making the presentations were Dean John A. Brown, of Temple University; Morris Wolf, attorney; William Kelly, president of the First Pennsylvania Co.; Thatcher Longstreth; Sol Satinsky, honorary president of the Allied Jewish Appeal, and Michael Daroff, president of H. Daroff & Sons clothing manufacturers.

## Lenten Guideposts

*Philadelphia*  
Thirty-eighth of a series  
By MARIAN ANDERSON

Noted Concert Singer  
FAILURE and frustration are in the unwritten pages of everyone's record. I have had my share of them. But if my mother's gentle hands were not there to guide me, perhaps my life in music would have ended long ago. *27-56*

The faith my mother taught me is my foundation. It is the only ground on which I stand. With it I have a freedom in life I could not have in any other way. Whatever is in my voice, my faith has put it there.

We were poor folk. But there was a wealth in our poverty, a wealth of music, and love and faith. My two sisters, Alice and Ethel, and I

were all in the church choir—the junior, not the senior one.

It was a Baptist Church we attended in Philadelphia. But my mother taught us early that the form of one's faith is less important than what's in one's heart.

"When you come to Him," she said, "He never asks what you are."

My sisters still attend the Baptist Church in Philadelphia. It is a church and a congregation I hold most fondly in my heart for many reasons. These were the people who, years ago, pooled their pennies into what they grandly called "The Fund for Marian Anderson's Future," a gesture of love and confidence impossible to forget in a lifetime.

My father died when I was 12, and my mother's burden became heavier. During these years I began to have my first opportunity to earn a little money by singing. Almost entirely they were Sunday evening concerts for the church, or for the YWCA and the YMCA. At these affairs I could sing, perhaps, two or three songs, and my fee was a very grand 50 cents, or once in a while, \$1. Sometimes I would dash to four or five of these concerts in a whole year.

No, I hadn't. Nothing would help. I embraced my grief. It was sufficient. But in those tearful hours, there slowly came the thought that there is a time when even the most self-sufficient can

not find enough strength to stand alone. Then, one prays with a fervor one never had before. From my torment I prayed with the sure knowledge there was Someone to Whom I could pour out the greatest need of my heart and soul. It did not matter if He answered. It was enough to pray.

Slowly I came out of my despair. My mind began to clear. No one was to blame for my failure. Self-pity left me.

Subdued, I decided to return to my music to seek humbleness before perfection.

One day I came home from my teacher unaware that I was humming. It was the first music I had uttered at home in a whole year. My mother heard it, and she uttered at home in a whole year. My mother heard it, and she rushed to meet me, and put her arms around me and kissed me. It was her way of saying: "Your prayers have been answered."

The golden echo of that moment has always been with me through the years of struggle that followed.

ed Studies at Princeton university, will receive awards "for distinguished services to the principles of American democracy" on May 22. *P. 3*

The awards will be made at Roosevelt university's "second Decade Dinner" in the Grand Ballroom of the Conrad Hilton hotel.

Dr. Oppenheimer, former director of the atomic project at Los Alamos, will also deliver the main address, speaking on "Science and our Times."

The affair is sponsored by the university's Association of Friends and Friends, and Perry Cohen is general chairman of the event.

Goal for the fund-raising dinner, which some 2,000 Chicagoans are



MARIAN ANDERSON

expected to attend, is \$100,000, part of the \$178,000 needed by August

**Marian Anderson**  
*Defender* Sat. 5-12-56  
**Will Get Award**  
*Chicago*  
Contralto Marian Anderson and Dr. J. Robert Oppenheimer, director of the Institute of Advanced

"Why don't you think about it a little, and pray a lot, first?" she cautioned.

My mother suffered because I was not expressing myself in the only way I knew happiness. But she knew I had to find my own way back alone. From time to time she just prodded me, gently:

"Have you prayed, Marian? Have you prayed?"

ed the Association of Founders and Friends award are: Mrs. Eleanor Roosevelt; Dr. Ralph Bunche, Nelson Rockefeller, Justice Hugo Black, Marshall Field, Edward R. Murrow, Justice William O. Douglas, U. S. Judge William H. Hastie, former Vice-President Alben Barkley, Walter P. Reuther, Chester Bowles, Elmer Davis, Adlai Stevenson, W. Averell Harriman, and Leo A. Lerner, publisher of Chicago North Side Newspapers.

# Five Dollars Is Such a Small Sum, Yet It Brought Delight and Sadness to Singer

Five beautiful dollars, in change. Shiny quarters and dimes and a 50-cent piece, clutched tightly in a handkerchief, with the heat of her hands making damp edges. While hadn't she been asked before? the dusty Atlantic City train rattled homeward to Philly, Marian Anderson, very young and thrilled with her first big pay, counted the change over and over and over.

Five dollars for singing in a crowded church where eager eyes watched her every movement and sage heads nodded in tune with the spirituals. Always before it had been carfare to and from the churches where she sang.

Ten cents, sometimes a quarter, they gave her. But now, five magic dollars to take home.

It was breath-taking to think what it would buy.

"I dreamed all the way home," Miss Anderson remembers nostalgically. "I was so young and so happy over my first big pay."

And what did she buy, one of an eager group of listeners asked breathlessly.

"Nothing," she began to laugh, the rich, full laughter of a woman gone to the top rung of the ladder of success, yet still with a twinge of the old heart-break of a major disaster. "I lost the \$5."

Complete and utter confusion. The great diva, remembering, said that somewhere between the train and home, the handkerchief and the money slipped from her pocket.

And now, with fees ranging high in the thousands of dollars, Marian Anderson remembers, most vividly, her first \$5.

Recently, Miss Anderson sang in Pittsburgh with the Symphony Orchestra, the first time a Negro had

appeared with the celebrated group under William Steinberg. Why, asked the critics, and the eager populace who called her back for encores with "bravos" and shouts . . . Why hadn't she been asked before?

Because she cost too much!

Marian Anderson, the little Philadelphia girl, whose South Philadelphia home is now a shrine for music lovers the world over, can write her own ticket these days for concert engagements. But never again can she feel that first exultation . . . that first breath of greatness . . . of wealth and affluence . . . that came with her first \$5. And never again will she touch such deep despair . . . such tragedy and desolation as swept her when she lost it.

For of such are great moments made.—Toki Schalk Johnson.

## Moments to Be Remembered . . .

### Marian Anderson . . .



... "my first five dollars . . ."

as: Commissioner James Felt; U. S. Attorney General Deputy William P. Rogers; and John H. Johnson

... "I lost it on the way home."

... "oh, but now!"

## Marian Anderson And

Daily World Tues. 12-18-56

## Sol Hurok To Be Honored

Atlanta, Ga.

NEW YORK, Marian Anderson, noted contralto and Metropolitan opera star, and Sol Hurok, music impresario, will receive the National Urban League's "American Teamwork Award" at a dinner-concert tomorrow (Dec. 18) to be held in the grand ballroom of the Waldorf-Astoria Hotel in New York City, it was announced today by Theodore W. Kheel, League president.

This tribute is being paid to these two distinguished Americans for their "notable contributions to the cause of better human relations and understanding."

Nelson A. Rockefeller, dinner committee chairman, will serve as toastmaster.

More than 850 persons are expected to attend the \$50 per plate dinner which is for the benefit of the Urban League's interracial service program.

A number of dignitaries from for-

beginning nations will be on hand to honor the award recipients. Concert guest artists will include the Metropolitan Opera stars Matti-Willida Dobbs and Cesare Valletti, and the famous violinist, Isaac Stern. This marks the first time these three great artists will share a concert stage together.

Among those who will attend the concert to add their tribute to the honorees are Mayor Robert F. Wagner; Mrs. Sophia Yarnall Jacobs; Dean James A. Pike; His Excellency Henrik Kauffman, Danish ambassador to the United States; Dr. Channing H. Tobias; Manhattan Borough president, Hulan E. Jack; State Assemblywoman Bessie Buchanan; Dorothy Shaver; Benjamin J. Buttenwieser; John I. Snyder, Jr.; Supreme Court Justice Harold A. Stevens; Robert W. Dowling; Bruno Roper; William Zeckendorf. Also Judge Samuel I. Roseman; Jackie Robinson; Mrs. David M. Levy; Roy E. Larson; Spyros Skour-

# Teamwork Award To Miss Anderson And Sol Hurok

NEW YORK — Marian Anderson, noted contralto and Metropolitan Opera star, and Sol Hurok, music impresario, received last week, the National Urban League's "American Teamwork Award", at a dinner-concert in their honor in the grand ballroom of the Waldorf-Astoria Hotel in New York City.

The awards in the form of silver medallions were given to these distinguished Americans for their "notable contributions to the cause of better human relations and understanding", stated Theodore W. Kheel, League president, who made the presentation to Mr. Hurok.

MISS ANDERSON'S citation was read by Mrs. Sophia Yarnall Jacobs, who presented the medallion to her. Mrs. Jacobs is a national League trustee and president of the Urban League of Greater New York.

Miss Anderson's citation read: "Because her great talent and warm personal dignity have added immeasurably to human happiness and understanding all over the world, and because she has provided opportunities for others through her social vision and pioneering spirit."

THE CITATION to Mr. Hurok read: "Because his pioneering efforts, sound judgment and vision have brought great talent to the musical and performing arts, and because he has done this in the best tradition of American democracy and equal opportunity."

Nelson A. Rockefeller, who headed a dinner committee of nearly 300 prominent citizens, served as toastmaster.

**HAILING THE** "vital job" the League is doing in bettering race relations, he said, "this work creates the opportunity for people to be recognized for their abilities".

In describing the job that is being done everyday in every field, Mr. Rockefeller added: "Quietly and effectively, by creating the opportunity for ability to be recognized on its own merit, it is improving the economic and social condition for everyone. By its activities, the National Urban League is building for the future. Its contribution to the American

scene is an enormous one, and whose value will be realized increasingly as the days go by.

More than 900 persons attended the \$50 per plate dinner, the proceeds from which will benefit the Urban League's program.

THE NATIONAL Urban League is a 46-year-old, nation-wide interracial service agency working to achieve equality of opportunity for Negroes and other minorities in employment, housing, education, health and welfare services.

Metropolitan Opera stars Mattiwilda Dobbs and Cesare Valletti, and the famous violinist, Isaac Stern, were the concert guest artists. This marked the first time these three great artists shared a concert stage together.

AMONG THE dais guests were: Mayor Robert F. Wagner; Mrs. Sophia Yarnall Jacobs; the Rt. Rev. James A. Pike, Dean of the St. John's Cathedral; His Excellency

Henrik Kauffmann, Danish ambassador to the United States; Dr. Channing H. Tobias,

chairman of the Board of the National Association for the Advancement of Colored People; Manhattan Borough President Hulan E. Jack; New York State Assemblywoman Bessie Buchanan; Dorothy Shaver, president, Lord & Taylor; Benjamin J. Buttenwieser; John I. Snyder Jr., president, U. S. Industries, Inc.; New York State Supreme Court Justice Harold A. Stevens; Robert W. Dowling, president, City Investing Company; Elmo Roper; William Zeckendorf, president, Webb & Knapp and Roger L. Stevens.

Also, Judge Samuel I. Rosenman; Jackie Robinson; Roy E. Larsen, president, Time, Inc.; Spyros Skouras, president, Twentieth Century; New York City Planning Commissioner James Felt; John H. Johnson, president, Johnson Publications Company of Chicago; Mrs. Charles Ulrick Bay, president, Kidder, Peabody and Company, and Richard L. Maloney, president, 14th Street Branch, New York Savings Bank.

He asked that the group be included, and in a flurry of last minute arrangements, the city supplied a limousine to take Harriet to the luncheon in a department

suddenly trembled. The second selection was "Il Bacio." The child seemed confident as she sang the difficult selection and handled high notes beautifully.

Then she paused for breath, coughed and stopped, standing terrified before the audience. Her accompanist and voice teacher, Mrs. James A. Aikens, quickly finished and Harriet threw herself on the teacher's shoulder to muffle her cries.

The guests sat numbly, without a dry eye among them.

## To Get Second Chance

Mrs. Anderson rushed to the child and immediately sheltered her in her arms.

The famed contralto later explained she would arrange to hear Harriet sing again and in more familiar surroundings, most likely her school choir.

Said Miss Anderson of the luncheon: "I would like to thank everyone who has helped me and those who will help others in the future and participate in the rewarding experience of giving."

No doubt the great singer had little Harriet in mind when she said those words.

# Big Moment Too Much For Marian Anderson

Call 31-21-56 P.M. Kansas City, Mo.

PHILADELPHIA. — (AP) — There wasn't a dry eye anywhere in the auditorium last Thursday, when a little

11-year-old girl realized her cherished dream of singing before Marian Anderson, the famed contralto, but broke down in tears after her voice

store, which had outfitted her for the occasion, since Harriet's only party dress was too threadbare.

## Voice Fails Her

Harriet arrived late and her face was fear-ridden with nervousness as Miss Anderson approached her. The little girl quiveringly handed Miss Anderson a bouquet of roses and reached up to embrace the famed singer.

Harriet announced in a nervous voice that her first selection would be "O, Holy Night." In a clear, sweet voice, she sang, casting her eyes to the ceiling, but her voice



Associated Press Wirephoto

**MEETS HER IDOL . . .** Eleven-year-old Harriet Thalf, left, is greeted by contralto Marian Anderson at a luncheon in Philadelphia in honor of Miss Anderson. Harriet hopes to follow in footsteps of her idol. Miss Anderson, surroundings, most likely her school choir.

Miss Anderson's own first public appearance was a dismal failure, thoroughly panned by music critics.

## Honor Accorded Marian Anderson, Sol Hurok

*Journal and Guide* 28  
Nelson A. Rockefeller (left) is pictured with Marian Anderson, noted contralto and Metropolitan Opera star, and Sol Hurok, music impresario, after the latter received last week the National Urban League's "American Teamwork Award" medallion at a dinner-concert in their honor, in the Grand Ballroom of the Waldorf-Astoria Hotel. Mr. Rockefeller who headed a dinner committee of nearly 300 prominent citizens served as toastmaster.

Left to right are Mrs. Sophia Yarnall Jacobs, national trustee and president, Urban League of Greater New York, who made the presentation to Miss Anderson; Miss Anderson, Mr. Hurok and Theodore W. Kheel who made the presentation to Mr. Hurok.

## *Capitol Journal* **'My Lord, What A Morning'**

# *Journal and Guide* 28 Girl Collapses In Tears as Voice Fails Before Her Idol, Miss Marian Anderson

## **Famed Singer Comforts Child**

By The Associated Press

Philadelphia, Dec. 13.—A little girl sang today for the great lady she idolizes but collapsed in tears as her voice failed.

For Harriet Thalf, a seventh-grade student at St. Teresa's Roman Catholic School here, today was to be the realization of her dreams. It had been arranged for her to meet, and sing for, the famed Negro contralto, Miss Marian Anderson.

Harriet was a special guest of honor at a luncheon here introducing Miss Anderson's auto biography "My Lord, What A Morning."

Abandoned at 3 Months

The Negro child is a foundling. In a fairy-tale-like flourish of abandoned at the age of 3 months last-minute arrangements, she and taken in and raised by an aunt, Mrs. Beatrice Thalf, a bring her to the luncheon in a domestic. Miss Anderson was department store, which had out-born and reared in the same fitted her for the occasion, since neighborhood.

Harriet's only party dress was

Harriet began singing in the too threadbare choir at St. Teresa's. Last year and again this year she won first place at Fordham University's Irish Festival voice competition.

But she gained public attention mostly through an oversight: St. Teresa's choir was left off the list of groups scheduled to sing Christmas carols in City Hall courtyard. Lt. Francis Carre

of the Fire Department, who remembered hearing the choir last December and especially the remarkable little girl who sang as a soloist and sometimes directed the choir, noted the omission and asked that the group be included.

The climax to the luncheon was to be Harriet's recital.

*Capitol Journal*  
Announced Selection  
Harriet announced in a nervous voice her first selection

would be "O, Holy Night." In the clear, sweet voice of an 11-year-old—a talented one, to be sure—she proceeded, her eyes fixed on the ceiling. But her voice trembled.

The second selection was "Il Bacio." The child seemed more confident as she sang the difficult selection, handling the higher notes with ease. She swayed vigorously from side to side and unconsciously toyed with her fingers.

Suddenly, she paused for breath, coughed, and stopped completely, standing terrified before the audience. Her accompanist and voice teacher, Mrs. James A. Aikens, quickly finished. Harriet turned and threw herself on the teacher's shoulder to muffle her cries.

### Guests Sat Numbly

The guests sat numbly. There wasn't a dry eye visible. Miss Anderson, herself, broke the spell of embarrassment, rising from her place and going over to Harriet, sheltering her in her arms.

Later, Miss Anderson said she would arrange to hear Harriet sing again and in more familiar

## MARIAN ANDERSON

*Across America 1-27-56*

## Miss Marian Anderson to Sing on TV 'Music Festival'

*Baltimore, Md.*

NEW YORK (AP) — "A voice like yours is heard only in 100 years."

These were Arturo Toscanini's words to Miss Marian Anderson after hearing her sing for the first time.

Miss Anderson's superb contralto voice will be heard on NBC-TV's Producers' Showcase, Monday, Jan. 30 (8-9:30 p.m. EST), when S. Hurok presents "Festival of Music," a "live" colorcast of some of the world's great music performed by 10 of its greatest musical personalities.

Honor-laden as few have been in the history of music, Philadelphia-born Miss Anderson has become a legend to millions across the world. She was first of her race to sing at the Metropolitan Opera, making front-page news with her debut there in Verdi's "The Masked Ball" on Jan. 7, 1935.

Washington commemorating herously quoted, rare plaudit from simply great, she has grown great Easter Sunday concert in 1939. Maestro Toscanini, that really can simply." that drew 75,000 people to the Lincoln Memorial. She has sung twice Finland's master composer, Sibelius, in the White House, the second time, in whose studio she sang, for the royal guests from said gravely, "The roof of my England, King George and Queen Elizabeth. King Gustav Adolph Stanislavsky, famed Russian director, conferred on her Sweden's "Litterator of the Moscow Art Theatre, et Artibus" medal; from the Emperor of Japan she received the lilacs in midwinter and begged her Yukosho Medal; Finland gave her to sing in his production of "Caritas" esteemed Order of the White men."

Rose and the Marshall Mannerheim Medal, and still other decorations have come from Haiti, Liberia, France and the Philippines.

### Shows Genius Early

One of three daughters of a mod-

### To Many Countries

In the Spring of 1935, impresario Hurok heard the phenomenal contralto sing in Paris and signed a contract the next day for her to return to America that Winter.

*Call 310-127-56 P. 9*

## Marian Anderson, Nine Other Top Artists On 'Producer's Showcase'

*Kansas City, Mo.*

NEW YORK.—"Festival of Music," an event unprecedented in the musical field and unique in television history, will present 10 of the world's top opera and concert artists in a 90-minute Spectacular colorcast on Producers' Showcase Monday, January 30 (NBC-TV, 8-9:30 p.m. CST).

Marian Anderson, Jussi Bjoerling, Zinka Milanov, Jan Peerce, Roberta Peters, Gregor Piatigorsky, Artur Rubinstein, Isaac Stern, Renata Tebaldi and Leonard Warren will be seen and heard in a "live" program of great music from the concert and opera field.

Charles Laughton, actor-director Tebaldi, dramatic soprano, and est Philadelphia family (her father was a well-known violinist, her mother was an ex-schoolmistress from Virginia), Marian Anderson early showed signs of extraordinary gifts. She sang in the church choir as a child, and frequently filled in for an absent soprano, tenor or bass after she graduated to the "grown-up" choir. It's to that experience she attributes the range and timbre of her phenomenal voice. Recognizing her talent, the congregation set up the "Fund for Marian Anderson's Future,"

much of it collected in nickels and dimes, with which she paid for her first lessons. Scholarships furthered her study until—as a result of a competition which she won in 1926 among 300 contestants in 1926—she made an appearance with the New York Philharmonic which, in turn, led to an engagement by the Philadelphia Orchestra. In the next four years, young Marian sang at Carnegie Hall and won a Julius Rosenwald scholarship. She gave her first European concert in Berlin in 1930 and then made a Scandinavian tour, the Spingarn Medal and dianian tour.

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Some of the artists, including Artur Rubinstein, pianist; Renata

Since her dramatic return that year, Miss Anderson has appeared in more than 500 American cities before more than five million listeners in over 1,300 overflowing auditoriums. One of America's hardest working goodwill ambassadors via her golden voice, she has sung in Japan, Korea, Israel, South America, North Africa, France, Scandinavia, Spain and England. Her numerous concert and radio appearances and recordings for RCA Victor have brought her artistry to millions, creating "solace to the ear and to the spirit, too," as one New York critic put it. Last November, Miss Anderson scored a decided hit on another "Producers' Showcase" production, "Dateline 2," to the delight of millions of television viewers.

With the \$10,000 Bok Award which she received in 1942 from her native Philadelphia, Miss Anderson established a foundation which has given assistance to more than 50 promising young singers, regardless of race or creed. Last year, Philadelphia established the \$750,000 Marian Anderson Recreation Center in the neighborhood where the artist spent her childhood.

America's beloved "high priestess of song" remains, in the midst of the great honors the world has showered upon her, what she has always been—an unassuming, unaffected, sincere artist. As writer Fannie Hurst once put it: "Marian Anderson has not grown



MARIAN ANDERSON

# The Incomparable Marian Anderson Enriches Louisville Concertgoers

Delayed Return

Is Triumphant

May 2-6-36

By WILLIAM MOOTZ

Marian Anderson, one of the most beloved artists of our generation, returned to Memorial Auditorium last night for her first Louisville appearance in a decade.

That she had been absent from our recital halls for so long is a fact to be sadly regretted. Her return, however, was an occasion for rejoicing, and it was enthusiastically celebrated by an audience that filled Memorial Auditorium to within a few seats of its capacity.

Never in her former visits here has Miss Anderson revealed in her programs anything less than the highest artistic ideals, and last night's was no exception.

Trust Miss Anderson to celebrate the bicentennial of Mozart's birth bringing us a group of his songs, two of them all but overlooked by other singers amidst the wealth of his compositions for voice. She followed them with five lieder by Schubert, and Miss Anderson has made the German lied her special domain.

Ulrica's aria from "The Masked Ball" recalled her triumphant debut in this role at the Metropolitan last season, and she sang it with such dramatic insight that Ulrica's cauldron seemed to be foaming in front of her. It was a powerful moment.

After a selection of songs in English, the recital came to an end with a group of Negro spirituals, a familiar feature of Miss Anderson's programs, and always eagerly awaited by her audiences.

Those who like to quibble about such matters may be pointing out this morning that Miss Anderson's bottom voice is not as rich and warm as it once was, that her top tones do not ring forth with quite the startling clarity they once had, or that matters of pitch occasionally bother her.

What matter? It is still a remarkable voice, and Miss Anderson is an incomparable musician. Every portion of her program revealed a new and compelling

facet in the personality of a great and noble woman.

The wonderful range of colors in her voice and her uncanny ability to capture and project the exact mood created by a composer found their finest opportunity for expression in the five lieder by Schubert. But every song on her program, from Mozart's "The Violet" to the final phrases of her last spiritual, was a separate and perfect entity.

With her whole body, her

wonderfully mobile face, and

her entire vocal resources, she

gives herself to her art. Artists

of her stature truly come once

in a lifetime.

To paraphrase the words of her final spiritual, when Miss Anderson sings, she holds the whole world in her hands.

Franz Rupp supported the singer with beautifully articulate accompaniments throughout the entire recital.

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CREAM OF THE CROP—Four of the world's finest singers appeared on the "Festival of Music" television presentation on Monday night. Heading the show's cast were: left to right—Jan Peerce, Leonard Warren, Renata Tebaldi and Marian Anderson.

of the Amalgamated Clothing Workers of America.

MARIAN ANDERSON has been invited to sing at La Scala in Milan. The major problem is the fact that the only operas she knows are not in La Scala's repertoire just now. Tony Canzoneri, the ex-fight champ, has been signed for a role as a trainer in Kirk Douglas' movie "Champs."

Merlene Dietrich is going to Europe for her film role opposite Vittorio de Sica. Miss Dietrich said the other day: "I'm still looking for a movie in which I wear a costume. Any costume as long as it's not an evening gown."

## Theatrical Briefs

M. Anderson In S. America  
NEW YORK — World-famous

Conductor Marian Anderson left New York for the week-end to appear in a concert tour of South America.

# Easter Recital Sung Post + Times Herald P. 20 By Marian Anderson

Mon. 4-2-56 By John Haskins

Marian Anderson, contralto, whenever possible, for they will deftly accompanied at the piano by Franz Rupp, made her annual appearance in recital at Constitution Hall on Easter Sunday.

Her program opened with a Mozart group, delivered with artistry. A special bonus was a demonstration of the famous Anderson dignity. Proceedings were held up several times by the abominable bad manners of late-comers, who trooped noisily into the hall, searched out their seats, and settled down only after a session of throat-clearing. She waited them out in queenly patience, but the first part of her recital was spoiled by the interruptions.

Things became easier for everyone when she began a group of Schubert lieder. "Aufenthalt," "Auf dem Wasser zu Singen," "Tod und das Maedchen," "Ungeduld," and "Die Allmacht" comprised the high decorations. Honorary doctorate degrees were given in as an encore. The Schubert songs were the high point of the afternoon.

For an operatic selection she chose the aria, "Re dell'abisso" from Verdi's Masked Ball, which she sang at the Metropolitan Opera last year. Despite the emotional force with which it was sung, and the emotion it brought, it seemed an anti-climax after the impact of the Schubert songs.

The post-intermission period brought songs by Howard Swanson, Paul Hindemith and Celius Dougherty, with the traditional group of spirituals in arrangement by Burleigh Boatner, Dett and Johnson.

Though the voice of Marian Anderson is no longer the matchless instrument which once had the leading musicians of the world praising it to the skies, her personality and musicianship projected in a recital make a rich experience for the listener. Young singers, especially, should hear her

bert, "Die Forelle" (The Trout). The aria "Re dell'abisso," by Verdi, from the opera in which Miss Anderson made her Metropolitan Opera debut, drew applause for another encore. The encore was an English folk song, "The Sweet Nightengale," arranged by Accompanist Rupp.

FRANZ RUPP who is a noted soloist in his own right, has assisted Miss Anderson for 11 years.

After the intermission there was "The Negro Speaks of Rivers," by Howard Swanson,

## Marian Anderson encores 5 times

By MARIANNE BECK SEWELL

Marian Anderson sang again in Washington on Easter at Constitution Hall.

One of the great American artists, she has been decorated by kings and governments, honored by cities and universities, and praised by musicians and critics everywhere.

King Gustav Adolf presented her with Sweden's "Letteris et Artibus" medal; Finland has honored her with the order of the White Rose and the Marshal Mannerheim Medal; Japan gave her the Yokosho Medal, and

from Haiti, France, Liberia and the Philippines have come other high decorations.

Honorary doctorate degrees

have been awarded to her by

Smith College, Temple University, Howard University, Philadelphia's Women's Medical College, Moravia College and Dickinson College. Her home city, Philadelphia, has given her its Bok Award, and named a \$700,000 playground in her honor. A multitude of organizations here and abroad have made her the recipient of medals, honors and citations.

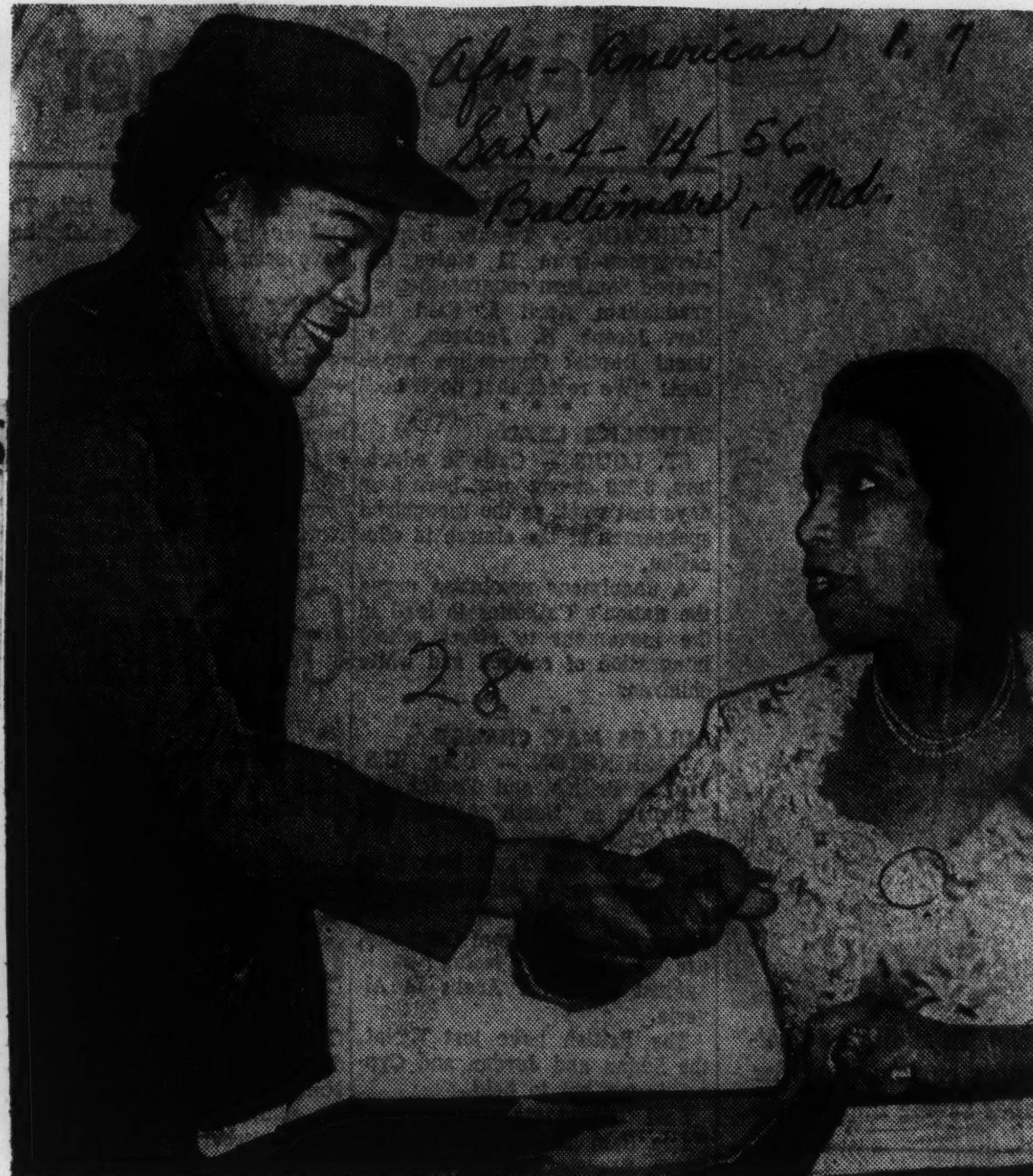
In 1954, the Metropolitan Opera engaged her as the first of her race to become a member of that company.

AT THE concert Sunday, she gave five encores

The first group of songs consisted of four by Mozart; the second group, five by Schubert. She also sang a request, "Der Tod und das Madchen." It elicited "bravos," from the music lovers.

At the conclusion of this group Miss Anderson made her first encore. It was another by Schu-

MARIAN ANDERSON



A RARE TREAT—Washington music lovers received a rare treat last Sunday afternoon when Marian Anderson, contralto, accompanied by Franz Rupp,

gave her recital at Constitution Hall. Miss Anderson autographs a program for Lt. Eleanor N. Brown, a nurse at Walter Reed Hospital.

# UNITY HOUSE

*Enquirer* P. 8  
Forest Park, Penna., in the Poconos

Fri. 5-25-56

dedicating the resort world's most

## ULTRA-MODERN THEATRE

Philadelphia, Pa.  
with

## MARIAN ANDERSON

The Great Metropolitan Opera Star

and the

28

## CITY CENTER BALLET

Saturday, June 2

UNITY HOUSE extends a cordial invitation to members of all bona fide trade unions and all other vacation lovers to make early reservations for the 1956 season. Every provision for luxurious comfort and thrilling enjoyment from tempting meals to sparkling entertainment. Wide choice of accommodations at moderate prices. Unity House is owned and operated on a non-profit basis by the International Ladies' Garment Workers' Union. Write or phone: New York office, 1710 Broadway (Columbus 5-7000); Philadelphia Office, 929 North Broad Street (Stevenson 7-1004).

## Integration Key

*Defender* Sat. 9-22-56

## In Singer's Life

*Chicago Ill.* SHARED JOYS

Illuminating commentary on the integration of the Negro in American society can be found in the autobiography of Marian Anderson, now appearing in *Woman's Home Companion*.

Essentially, Miss Anderson's story, a two-part series beginning in the September issue of the magazine, is a narrative about the struggle of a fine vocal artist to attain the summit of international acclaim.

Underlying the basic story, however, is an object lesson in how Negro and white, when the highest ideals are practiced by both, can live together in harmony and dignity.

In the account of her early years in Philadelphia, for instance, Miss Anderson illustrates graphically how her race and others shared a happy daily life.

does much to put bigotry into the highest ideals are practiced by both, can live together in harmony and dignity.

Part one of Miss Anderson's autobiography traces her childhood and early years as a concert artist. Entitled "My Lord, What A Morning," it is presented to Companion readers as the story of "one of America's greatest artists" — the unique adventure of a woman who proves again that talent, courage and humanity are stronger than any barriers.

IN THE account of her early years in Philadelphia, for instance, Miss Anderson illustrates graphically how her race and others shared a happy daily life.

In describing personal encounters with Jim Crow or the lack of it on individual occasions, she does much to put bigotry into the proper perspective of the intelligent, dignified human being, colored or white.

## Met Drops Singer

*Companion* P. 22

## Marian Anderson

white:

PART ONE of Miss Anderson's autobiography traces her childhood and early years as a concert artist.

Entitled "My Lord, What a Morning," it is presented to Companion readers as the story of "one of America's greatest artists" — the unique adventure of a woman who proves again that talent, courage and humanity are stronger than any barriers.

which heretofore kept Negroes out of the Met. Her tremendous success found and created just the niche needed to Americanize the Opera in this country.

Though at the moment only one Negro singer, baritone Robert McFerrin, is on the '56-'57 roster, the belief is that beautiful and talented Mattilda Dobbs will be contracted to fill the Anderson vacancy.

## Marian Anderson tells her story in *Companion*

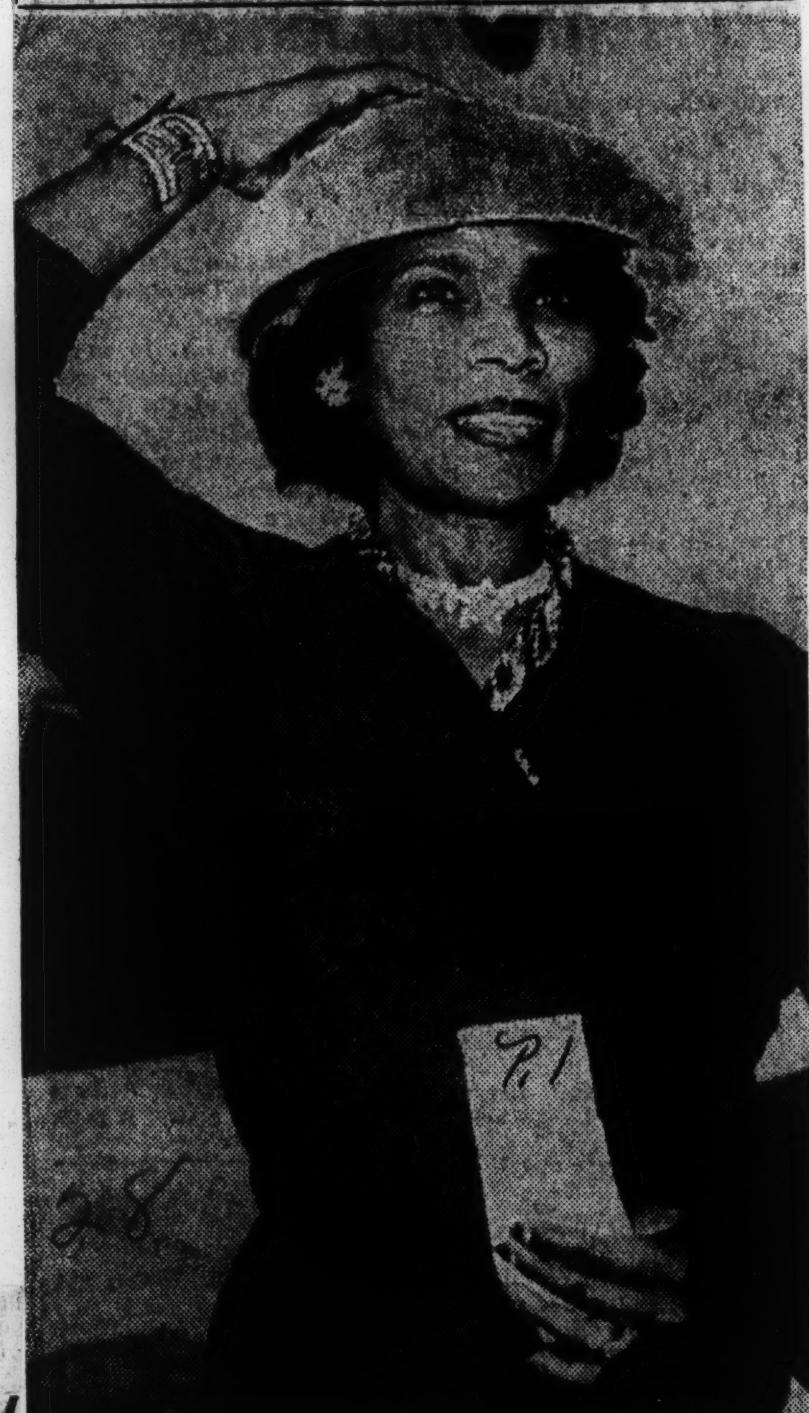
*Afro-American* P. 2  
Sat. 9-22-56

NEW YORK — Illuminating commentary on the integration of the colored man in American society can be found in the autobiography of Marian Anderson, now appearing in *Woman's Home Companion*.

Essentially, Miss Anderson's story, a two-part series beginning in the September issue, is a narrative about the struggle of a fine vocal artist to attain the summit of international acclaim.

Underlying the basic story, however, is an object lesson in how colored and white, when

## Concert Tour Of Europe



Marian Anderson, famous operatic contralto, boards the Scandinavian Airlines plane for Stockholm, Sweden, the first stop of an 11-week concert tour throughout Europe. She left from New York International Airport.



*Macmillan, May 28*  
**MIRTHFUL MOMENT** — Honorees of the Golden Slipper Square Club gaily congratulate Philadelphia's world famous contralto, Miss Marian Anderson, who was presented the club's Quaker Award for her contributions in the field of music. The men are Harry Litwack, Temple University basketball coach; Wil-

liam H. Sylk, club president; and Branch Rickey, executive vice president of the Pittsburgh Pirates baseball team. Awards to 2 outstanding Americans were made at the Bellevue-Stratford Hotel on April 9. Miss Anderson receives award from Morton Howard, executive vice president of Robin Hood Dell.

Special "show nights" are scheduled for three Fridays. They will feature Liberace, Nat "King" Cole and "Jazz in the Hollywood Bowl."

Noted symphony conductors will include Eugene Ormandy, Igor Markevitch, Wilfred Pelletier, Alfred Wallenstein, Izler Solomon, Bruno Walter, Leopold Stokowski and Kurt Herbert Adler.

Vocal soloists will include Marian Anderson, Inge Borkh, Leontyne Price, Birgit Nilsson, Renata Tebaldi and Richard Tucker. Paul Badura-Skoda and Walter Giesecking, pianists, and Zino Francescatti, violinist, also are program-

**Marian Anderson**  
*Macmillan, May 28*  
**TOURS WITH MET**

Marian Anderson, RCA Victor classical recording artist, was among members of the Metropolitan Opera Company who recently toured major cities. With the "Met" group, she sang the role of Ulrica in Verdi's "A Masked Ball" the same work in which she made her operatic debut.

The Verdi opera has been recorded by RCA Victor on its Red Seal label.

**Marian Anderson, Nat Cole, Leontyne Price Slated For Hollywood Musical Concert**  
*Macmillan, May 28*

Hollywood, May 28 — Gay tuneful musical nights will be intermingled with "Symphonies Under the Stars" when the Hollywood Bowl opens its interesting eight-week season on July 10.

med. Saturday night pop concert conductors will include Johnny Greene, David Rose and Paul Whiteman. Pop concert soloists are named as Shirley Jones, Dan Dailey, Paul Morrison, Byron Palmer, Dorothy Kirsten, Petrice O'reste, Dorothy Mansell, and many others.

**4 SINGERS SHARE \$2,100**

**New Yorkers Among Winners of Marian Anderson Prizes**

Four young singers won a total of \$2,100 yesterday in the 1956 awards of the Marian Anderson Scholarship Fund.

The first prize of \$1,000 went to Lillian Merrik, 23-year-old contralto of New York. Betty June Hodges, coloratura soprano of New York, and Harold S. Johnson of East Moline, Ill., each received \$500. Elmer Dickey,

tenor of Roxbury, Mass., a second-time winner, won \$100.

# Marian Anderson

*28*  
*writes her own inspiring life story*

Arturo Toscanini once said that Marian Anderson has "a voice that happens only once in a hundred years." Now read the warm, courageous story behind that voice—the chronicle of a woman whose heart, talent, and humanity were bigger than any barrier she ever encountered!

**Don't miss it! Beginning in October  
 Woman's Home COMPANION**

**NOW  
 ON SALE**  
*at your nearby  
 newsstand*



# Music: Agreeable Opening at Lewisohn Stadium

James P. 26-C  
Monteux Conducts the  
Franck Symphony  
Wed. 6-20-36

By HOWARD TAUBMAN

THE concerts at Lewisohn Stadium, starting their thirty-ninth season, had one of their most agreeable openings in many summers Monday night, York, N.Y.

Everything was well managed, especially the weather. It was fair all day, and in the evening the air was fresh and the moon looked down benevolently. Pierre Monteux conducted the Stadium Symphony Orchestra, which is the summer name for the New York Philharmonic-Symphony, and the soloist was Marian Anderson, one of America's most venerated singers.

There were 15,000 persons in the stands and field seats. They heard such solid staples of the repertory as the Prelude to "Die Meistersinger," Franck's D minor Symphony and Stravinsky's "Fire Bird" Suite. They also heard Miss Anderson in three operatic arias and in a group of Negro spirituals.

They also heard a couple of speeches, one by Mayor Wagner and the other by Mrs. Charles S. Guggenheim, founder and chairman of Stadium Concerts. The Mayor spoke proudly of the place these concerts hold in the city's cultural life, and thanked Mrs. Guggenheim for her

work in keeping them going.

Mrs. Guggenheim, whose platform manner grows less formal each season, assured the gathering that "every kind of attraction except a prizefight" had been lined up for the summer. She said that next season would be her fortieth with Stadium Concerts, and remarked, as a calculated aside, that she would be 75 next year and she hoped everybody would keep her age a secret.

She reminded the audience that the season could not go on without its benefactors the contributors. She added that \$21,000 was still needed, and she would gratefully accept donations from \$1 up. Then she introduced the Mayor, and while he spoke, she sensibly rested, seating herself on the edge of the podium.

Mr. Monteux continues his amazing, stately progress as a conductor. At 81 he conducts with a firmness that would be remarkable in a man half his age. He has a tendency to take tempos slowly, but he makes the music hang together.

Thus the final pages of the "Meistersinger" Prelude had a spaciousness that was all the more expansive for its rhythmic solidity. The Franck symphony was done broadly, but its tradition was never forgotten. The orchestra responded well to this kind of leadership. No matter how few rehearsals there had been, Mr. Monteux and his men were together.

The Stadium holds a special place in Miss Anderson's career. It was here that she won a prize and recognition as a young artist of promise more than thirty years ago. She brought skill and feeling to arias by Saint-Saëns and Verdi. The voice, particularly in the lower half of its range, still has glowing amplitude. It was wise of her to stand well away from the microphone; as a result, the voice was projected with life-like naturalness.

At the end of the group of spirituals, which Miss Anderson sang with Franz Rupp at the piano, the audience demanded more, and the contralto obliged with Schubert's "Ave Maria." The audience would not go home, though the lights were turned up. Miss Anderson returned and sang "There's No HIDIN' Place Down There," and most of the gathering seemed to be standing as it listened.

## The Program

STADIUM SYMPHONY ORCHESTRA. Pierre Monteux, conductor. Marian Anderson, contralto, at Lewisohn Stadium, City College. Prelude to "Die Meistersinger." Wagner: "Mon cœur s'ouvre à ta voix," from "Samson et Dalila." Saint-Saëns: "Don Fatale," from "Don Carlo." Verdi: "Symphony in D minor." Franck: "Firebird Suite." Stravinsky: "Re dell'abisso," from "Un Ballo in Maschera." Verdi: "Group of Spirituals."

30,000 applaud  
Alto-American  
Marian Anderson  
HOLLYWOOD (ANP) — Marian Anderson thrilled 30,000 mu-

and Massachusetts a record high of 11. The top scholarship award is \$1,000 given to the artist showing the greatest musical ability and potential. There are two additional prizes of \$500 each for the second and third place winners.

In the event of a tie, duplicate prizes will be awarded. The greatest number of prizes ever given was five.

In order to speed up and simplify processing the expected number of singers, Miss Anderson announced that ten vocalists will be heard each hour from 10:00 a.m. until 4:00 p.m. daily on a "first come first served basis." In past years, they have been scheduled by number, which meant that early arrivals had to wait their turn.

### Judges Kept Secret

The auditions originated in 1941 and have continued each year at the Society. Judges are appointed shortly before the auditions commence and their identity is not made known until that time.

Among previous winners who have become nationally and internationally famous are Camilla Williams, MacHenry Boatwright, National Dickerson, Isabella Schapp, Helen Colbert, Constance Stokes, Lee Cass, William Smith, Lois Raye, Louise Parker, Doris Mayes and Geneva Warner.

Applications are approved on the basis of the following qualifications: vocalists must be between the ages of 16 and 32 years of age, and must be personally recommended by two reputable persons.

be," "Dein Blaues Auge," "Immer Leis Wird Mein Schlummer" and "Der Schmied" before she launched into the main number on the program, "Brahms' Rhapsody for Alto."

Irving Sablonsky, one of Chicago's first string critics, writing in the Chicago Daily News, the view of most music lovers when he said:

"Miss Anderson was, quite simply, the real star of the concert."

"She looked magnificent, as only she can look, and she sang with her early splendor."

"Particularly her upper range had a renewed gleam and her new assurance in pitch, and that (with her unfailing musical sensibility) gave the 'Alto Rhapsody' a shining climax."

Holding onto her hat, Contralto Marian Anderson, well-armed with a rich repertory of Negro spirituals, operatic arias and just plain old songs, took off



CONTRALTO ANDERSON  
Singing.  
from New York's International Airport at Idlewild for Stockholm, the first stop on an eleven-week concert tour of Europe.

Marian Anderson  
On European Tour  
Kennebunkport, Maine

NEW YORK. — (ANP) — Marian Anderson, noted contralto, began a 10-week tour of Europe Tuesday. She left here Friday by plane for Stockholm, Sweden.

Miss Anderson also will sing in Norway, Denmark, Finland, West Germany, the Netherlands, France, England and Portugal. She will return to New York early in December.

## Marian Anderson stars Alto-American at Ravinia Festival

Sat. 7-14-36

by the virtual stampeding of the audience to sing a final spiritual.

At the Hollywood Bowl last week with the voice that critics say is created only "once in a thousand years."

Hundreds of colored music lovers, more than ever before at a Bowl concert, helped swell the ranks of applause that greeted her. They called for encore after encore, although it would have been impossible for the genial Met star to comply.

With Eugene Ormandy leading the Philharmonic orchestra, the beloved contralto sang masterpieces from Bizet, St. Saëns, Tchaikovsky, Kreisler, and other immortals, besides several of her favorite spirituals.

She could only be signed for the one concert by the Hollywood Bowl Association. Leontyne Price was contracted for July 26 and July 31 appearances.

She looked magnificent, as only she can look, and she sang with her early splendor.

Particularly her upper range had a renewed gleam and her new assurance in pitch, and that (with her unfailing musical sensibility) gave the 'Alto Rhapsody' a shining climax."

## Marian Anderson Alto-American concert feature

Sat. 6-30-36

NEW YORK (ANP) — Recently back from a successful South American tour, Marian Anderson, noted American contralto, won tremendous ovation from 15,000 onlookers as she opened the 39th concert season last week at Lewisohn Stadium.

Miss Anderson's selections included "O Don Fatale," from Verdi's "Don Carlo," and the same composer's "Re Dell'abisso," from the "Masked Ball."

Miss Anderson was brought back repeatedly to the stage a record high of eight aspirants

from the 15th annual audition. Kentucky has

come from as far as Vienna, Austria. According to Miss Anderson, over 600 applications had been received by the August deadline. Almost 300 qualified and were notified of acceptance: applications have

come from practically every state. At home, practically every state will send vocalists here for the

CHICAGO. — (ANP) — Marian Anderson shared starring honors with Eugene Ormandy, famed orchestra leader when Ravinia celebrated its 21st Festival of Music

last Thursday. The Chicago Symphony orchestra was the stellar supporting group. Miss Anderson did a number of German leider, "Von Ewige Lie-

Louie Cracks Royal Barrier

Caurier, P. 21 Sat 5-19-56  
Pittsburgh

## Satchmo and the Princess

NEW YORK—The fabulous, the unbelieveable, the unmatched Louis Armstrong cracked the big news barrier again when he played before Princess Margaret of the British Empire in London's famed Empress Hall.

Returning to England for the first time in 21 years, the beloved gravel-voiced king of the trumpet did a historic repeat when he again shattered protocol to dedicate one of his numbers to Princess Margaret who was in the audience. According to the Associated Press the Princess was in no way embarrassed when the humorously mustered announced: "We've got one of our special fans in the house, and we're really gonna lay this one on for the Princess."

"Yes, Sir," said Satchmo, as the royal lady grinned and hugged her knees, "we're gonna blow 'em down with one of those old good ones from New Orleans, 'Mahogany Hall Stomp.'"

Despite the fact that this was far and away from theatrical protocol because professional performers are not supposed to refer to members of the royal family when playing before them, the Princess, it is reported, loved every bit of same.

For Armstrong this was history repeating itself. When he played England 21 years ago he established precedent by dedicating a number to the Princess' grandfather, the late King George.

The biggest thing to hit England since the blitz, Armstrong and his all-stars attracted 33,000 people in two days of playing for a take of \$55,000. Heading a package deal which represents an investment of \$250,000, Armstrong seems headed for a take of \$500,000 for his 13-day tour of the provinces.

## Princess Jumps With Music And Suggests Claim

Sat. 5-19-56

Chicago Ill.

"A cat's a cat," says Louis "Satchmo" Armstrong, whether she be Princess Margaret of Britain or Judy O'Grady of Chicago. And in the following article the famed jazz trumpeter tells in his own way what happened when Princess Margaret came to "dig" him and his jazz combo at London's Empress Hall.

By LOUIS ARMSTRONG

LONDON — (INS) — It was like old times when that pretty little Princess Margaret came in to dig us.

She sat there and tapped her foot just like all the rest of the fans.

You know, a cat's a cat any place and in any language. The only difference was she was sitting in the royal box.

You just know how we enjoyed swinging for her. So I just had to announce: "Folks, we're gonna jump one for a fan of ours who's in the house tonight. Yessir, we're gonna lay one on for the Princess."

Man, you shoulda heard that crowd scream. They like to have broke the walls.

Then we played one of the old good ones — "Mahogany Hall Stomp" — and she love it.

She led the applause. Kinda thought when I was here 22 years ago, her granddaddy (George V) and her uncle (Edward VIII, later Duke of Windsor) liked it, and her dad (George VI) liked it. So I knew when we tied in to one of those old down home New Orleans specials she'd like it.

When me and the boys in the band saw it knocked her out, that gratified us all.

I mean Billy Kyle, piano; Jack

Lesberg, bass; Barret Deems, drummer; Trummy Young, trombone, and Edmond Hall, clarinet. Why, we all swung ourselves out.

Our singer, Velma Middleton, like to broke her leg doing a curtsey to the Princess right in the middle of her number.

The Princess and her gang just clapped right along with the other fans.

It just goes to show there ain't no protocol when it comes to jazz. It's international, and that's a fact. Take it from Ambassador Satch.

Like back in the old days. I was playing a command performance for George V and Queen Mary at the Palladium.

I looked up and said: "This one's for you, Rex."

Then we swung right into "You Rascal, You."

He liked to fell right out of the royal box clapping.

You'd be surprised at some of our fans; like Lord and Lady Donegall, Lord and Lady Ogilvie, The Earl of Harewood.

As I scribble this note for you all they're telling me the Duke

is expected at our next

so many titles around my wife duchess habit.



**MISTER & MISSUS** Louis (Satchmo) Armstrong received a welcome fit for Royalty when they arrived in London to launch a series of concerts at Empress Hall. Later, ~~and~~ and his All Stars were heard by Princess Margaret and Britons were stunned when he

announced he was playing a number for his "special fan, the Princess."

Princess  
Loves It

# Satchmo Stomps-That Protocol

*Courier-Journal*  
London, May 10 (P)—Louis "Satchmo" Armstrong broke all rules of theatrical protocol before Princess Margaret last night. And the princess apparently loved it.

*Tri. 3-11-36*  
"We've got one of our special fans in the house," growled the gravel-voiced trumpeter, "and we're really gonna lay this one on for the princess."

A gasp went over the huge audience in Empress Hall. Professional performers are not supposed to refer to members of the royal family when playing before them.

"Yes, sir," said Satchmo as the princess grinned and hugged her knees, "we gonna blow 'em down with one of those old good ones from New Orleans—'Mahogany Hall Stomp.'"

The princess applauded with marked enthusiasm.

Mopping his brow, Armstrong played a tune that would have shocked mixed society in times past.

Mahogany Hall was the name of a famous house in the red-light district of New Orleans. The music the early jazz bands played there was not accepted in polite society for years.

Armstrong played before Margaret's grandfather more than 20 years ago. He broke protocol on that occasion when he announced on the brink of a hot trumpet break:

"This one's for you, Rex."

The late King George V smiled and nodded in Armstrong's direction.

Margaret attended Armstrong's concert with a party of five, accompanied by detectives.

She began applauding with Armstrong's first tune, "Sleepy Time Down South."

Margaret began beating her feet in full view of hundreds when an old New Orleans clarinetist, Edmund Hall, started "noodling" with "Clarinet Marmalade." She applauded enthusiastically, and Hall encored with "High Society."

The house went wild when Trummy Young, trombone player, announced he would play "Margie." Trummy ended "Margie" lying on the revolving raised-platform floor, working the slide with his toes.



**IN THE NEWS.** Lillian Armstrong, famed pianist, just back from Paris will appear in concert in Chicago Sunday, Sept. 23, and also model gowns purchased abroad. Louis Satchmo Armstrong is shown in costume he'll wear on Kay Starr show, NBC-TV Sept. 17 and the smiling orchid wearing lady is Chicago cafe baroness, Thelma Washington who is back at her club after two weeks stay in hospital. Lillian Armstrong is ex-wife of famed Louis Satchmo.



# 'Satchmo' At His Best Wows Huge Benefit Throng At Medinah Here

Chicago, Ill.

A one-of-its-kind concert — "50 Years of Jazz" — starring Helen Hayes as narrator and Louis Armstrong and his All-Stars was presented at exclusive Median Temple Friday night.

A benefit for the Chicago Chapter of the National Multiple Sclerosis Society, the concert covered the history of jazz from its inception in New Orleans, its development in Chicago and New York, and, finally, its hop across the Atlantic to Europe. A full program of songs, including many considered all-time classics, were played.

Old Satchmo was at his best for this benefit. He sang, blew his horn and jived his way across the stage as only he can before one of the largest jams ever to witness a performance here.

And after each number there was thunderous applause and screamed for more. And the narrating of Miss Hayes was equally well received. Her tribute to the master showman was one the large audience will long remember. "There is only one musician-showman" she urged "and that is Louis Armstrong. And there is only one Armstrong."

Accompanying Armstrong was his full band, including Velma Middleton, famous "lowdown" jazz singer. At the drums was Barrett Deems, with Trummy Young on the trombone, Billy Kyle at the piano and Edmond Hall on the clarinet.



LOUIS "SATCHMO" ARMSTRONG, back in the United States, sounds his trumpet to the rhythms Edward R. Murrow beats out on the tribal drum Armstrong brought with

him from Africa. The "See It Now" television show brass financed and filmed Louis' visit to the Gold Coast, where some 70,000 Africans, witness-

ing his band's performance, were so excited by his jazz music that officials requested him to confine his selections to blues numbers. Immediate-

ly after this photo was taken Satchmo took a plane for Chicago where he appeared on benefit bill for National Multiple Sclerosis Society.

Race Banned in Indianapolis

# Banning of Negro Fans Doesn't Bother Satchmo

Sept. 7-21-56

INDIANAPOLIS, Ind. (AP)—Louis (Satchmo) Armstrong, the "Trumpet King" of Dixieland music and his orchestra invaded this city and played a one-nighter recently at one of Indiana's most beautiful showplaces, namely the Indiana Roof Ballroom, located in the heart of the city.

This affair was billed in all of the local paper's, as a public dance, open to all comers. However, when many of the Negro music and dance lovers appeared for admittance, having tickets in advance, they were informed by the white management of the spot that members of the sponsoring Indiana Roof Club, Inc., were being admitted.

Many whites said they were not questioned about being members and stated flatly that they didn't belong to the club.

"Satchmo" and his group recently returned from a European good-will tour sponsored by the Government in the interest of democracy among the world's peoples.

When approached by newsmen and informed of the incidents, Armstrong wasn't upset about the situation.

He stated that he "wouldn't hesitate to play before Jim-crow audiences." Asked that if he had been informed in advance that the ballroom operated on segregated basis, would he still have appeared, he answered:

"Yes, I would have played. I play any place my manager books me."

Louis went on to say that he never raises the issue with the management of any of the bistros where he is booked for an engagement.

However, many of the Negro



## Invite Satchmo To London

London, Eng., Sept. 11 — An invitation to American jazz musician Louis Armstrong to play a symphony orchestra in the Royal Festival Hall here in December was extended last week. P.

Ernest Anderson, Satchmo's representative in London, said "Louis will be coming to London in December. He expects to play with a symphony orchestra as background to his trumpet and then to appear in a British movie about backstage life in Britain."

Armstrong



Buster Keaton and Kay Starr, left, in a scene from an original musical by Jo Swerling and Hal Stanley, which appears tomorrow on N. B. C. TV from 8 to 9:30 P. M. Louis Armstrong, the trumpet virtuoso, tootles away, above, in his role as a circus bandmaster. The presentation, in color, is the first in the new season for "Producers' Showcase."

## Jazzman 'Satchmo' Whips Audience Into A Frenzy

Atlanta, Ga. (INS) — Jazz

Trumpeter Louis (Satchmo) Armstrong blew up a storm with his horn Wednesday that whipped an audience of lords and teenagers into a frenzy and turned the staid Royal Festival Hall in a "shambles."

78 P. 8

The frenzied applause of the audience of 3,000 sparkling-sweatered teenagers, jazzfans, and mink-clad society highbrows forced conductor Norman Del Mar of the Royal Philharmonic Orchestra — accompanying Armstrong — to stop the concert. Del Mar said it "had become a shambles."

Satchmo, who had flown from the United States to play with the orchestra in a concert aiding Hungarian refugees, afterwards drawled:

"They wouldn't let me go back on the stage. Somebody pulled ma horn outa ma hand and said it was overtime."

Pandemonium broke out after Armstrong finished a performance of variations of the St. Louis Blues. The audience — including Princess Margaretha of Sweden, Billy Wallace, the Lord Mayor of London and scores of debs — broke out in a frenzy of rhythmical clapping.

But Satchmo did not appear for an encore. As the uproar grew, Del Mar's smiles turned into frowns as he was unable to play the closing piece of the program, Liszt's second Hungarian Rhapsody. The conductor finally signalled his 35 musicians who picked up their instruments and quit the stage.

Armstrong said:

"What should have been done to stop the cats from shoutin' was play God save the Queen or somethin'. I ain't hurt about it, I'm happy and I'm lookin' forward to comin' back."

# Louis Armstrong inked for London concert date

LONDON — Louis (Satchmo) Armstrong, who is due here later part of the year for a British film assignment, has been inked for a Royal Festival Hall concert date as well as a series of engagements at the Albert Hall.

His concert engagements, which at this writing are still subject to work permits being granted, include a Sunday night engagement at the Royal Festival Hall, when he'll appear with the London Symphony Orchestra as a concerto artist featured in a number of arrangements for which he's famous.

The concert will follow the pattern of his recent stint with the New York Philharmonic.

The Ministry of Labor last week okayed Armstrong's labor permit for his film engagement.

The pic, as yet untitled, will be released under the British Lion banner.

## Slick combination I.C. team anxious

GRAMBLING, La. — The Grambling Little Theater Guild endowed its summer production of "Dying to Live" Tuesday with what critics called a skillful blending of acting and directing.



LOUIS ARMSTRONG



LOUIS (SATCHMO) ARMSTRONG

### Satchmo And An English Cat

Louis (Satchmo) Armstrong was given one of the greatest ovations of his life last week when he performed with the London Philharmonic Orchestra at a concert for the benefit of Hungarian Relief. Here "Satchmo" is listening to conductor Norman Del Mar, who once was a trumpeter in a band and later in an orchestra.

During the performance the orchestra was to have played Liszt's Hungarian Rhapsody No. 2 when the audience began chanting "We want Satch. We want Satch." Unable to make himself heard Del Mar finally led his musicians off the platform and Armstrong took over.

### LOUIS ARMSTRONG ROCKS ROYALTY

Wed. 12-19-56

Triumphs as Soloist With Philharmonic at Benefit in London for Hungary

New York

LONDON, Dec. 18 (AP) — A shouting, stamping audience and three members of the British royal family gave Louis (Satchmo) Armstrong one of the greatest ovations of his life tonight. And a British knight-actor gave him an accolade as "this noble character" of American goodwill.

"If anyone came into this Royal Festival Hall with any anti-American feeling," said Sir Laurence Olivier, "then, Louis, you've blown it away."

Mr. Armstrong did five encores while the Duke of Kent, the Earl and Countess of Harewood, the Hon. Gerald Lascelles and hundreds of others applauded for more. The duke, earl and Mr. Lascelles are all first cousins of Queen Elizabeth II.

It was a rare musical evening for Britain, for the American hot trumpet-player from a waif's home in New Orleans was being accompanied by the 100-piece Royal Philharmonic Orchestra. At the end of Mr. Armstrong's part of the program, when he appeared to be perspiring from every pore, he played "Royal Garden Blues" and with a final wave disappeared in the wings.

He had been blowing for nearly two hours. The orchestra was to have played Liszt's "Hungarian Rhapsody No. 2" or that's what Norman del Mar, conductor, thought. The audience thought differently. When that number was due they chanted:

"We want Satch, we want Satch . . . ."

Unable to make himself heard, Mr. Del Mar finally led his musicians off the platform. By then it was nearly midnight, seventy minutes after the concert was to have closed.

Addressing the packed house before intermission, Sir Laurence explained that Mr. Armstrong had canceled engagements in the United States and come 3,000 miles to give his services to help raise money for Hungarian relief.

"Now listen to this noble character, for that's what he is, play you some rather basic

music."

The audience included scores of Londoners in evening dress who paid five guineas (\$14.75) a ticket. It limited itself to bound applause until Mr. Armstrong got into the middle of the "St. Louis Blues."

### 1st Big-Name Concert 4-20 Band to Play Pittsburgh 12. Miami Club

Dec. 12-13-14-15-16  
NEW YORK CITY — Marking the first time that a "big name" band has been booked into Miami's swank Fontainebleau Hotel, Louis Armstrong and his All-Stars will begin a 12-day there three days after the new year.

The engagement follows on the heels of one of Satchmo's greatest triumphs, a flying trip to England for a Dec. 18 concert to aid the Lord Mayor of London's Hungarian Relief Fund. For the performance the famed trumpeter will be backed by the full Royal Philharmonic Orchestra, conducted by Norman del Mar.

Queen Elizabeth's cousin, Gerald Lascelles has written a special tribute to Armstrong to be featured in the souvenir journal. Also, the British Musicians' Union has given its permission for part of the affair to be aired over the BBC.



Satchmo

28

# 'Thanks, Daddy,' Satchmo

Herald Tues. 12-18-56 Miami, Fla.

## Tells Cousin of the Queen

P. 8-a

LONDON — (AP) — Louis Armstrong blew into London Monday to play his famous trumpet for Hungarian relief. The 56-year-old jazzman, who learned his music in a New Orleans school for waifs, found himself in select company.

At the airport to welcome him was the Hon. Gerald Lascelles, first cousin of Queen Elizabeth II, and the Marquis and Marchioness of Donegal.

"Satchmo," said the Hon. Gerald, "all London welcomes you."

"Thank you, daddy," said Armstrong, "it was a rough flight over the ocean from New York, but I'd fly anywhere in the world for Sir Cullum Welch, the lord mayor."

Armstrong will appear at Royal Festival Hall Tuesday night, accompanied by the 100-piece Royal Philharmonic Orchestra, for the lord mayor of London's Hungarian Relief Fund.

Sir Laurence Olivier will introduce the trumpeter and the lord mayor will speak. The Duke of Kent, among hundreds of other Londoners, has bought seats for the charity concern.

"What's that button in your lapel?" a British reporter asked Armstrong.

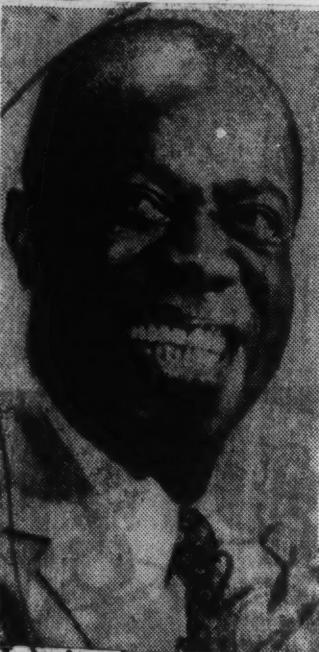
"That's my fraternity button," said Satchmo, "some college fraternity made me a member."

"College?" asked the puzzled reporter. "I didn't know you ever attended college."

Satchmo, who never went beyond the fifth grade, replied, "well, sir, I've played at an awful lot of universities."

"What did you take up at college?" persisted the reporter.

"Everything that wasn't nailed down," laughed Armstrong.



Louis Armstrong  
... I'd fly anywhere.



Inquirer P. 3  
Philadelphia, Pa.  
Thurs. 12-20-56

Jazzman Louis (Satchmo) Armstrong, American ambassador with trumpet, "digs" Norman Del Mar, conductor of Royal Philharmonic Orchestra, as he plays hot licks on Louis' horn. Armstrong gave a London show for Hungarian relief.

18.  
Armstrong To  
Fly To Europe For  
Relief Concert 28  
Thurs. 12-6-56

18.  
Gerald Lascelles, chairman of a committee set up to arrange the visit, said Armstrong and the conductor, Norman Del Mar, were giving their services free.

It is hoped that the concert of both classical and light music will raise more than \$168,000.

The program will include music by Kodaly, the Hungarian composer; Liszt's Hungarian Rhapsody No. 2, and Variations on a Theme which Armstrong is writing to fly to London to help the Lord Mayor's Hungarian Relief Fund, it was learned Thursday.

He will play and sing at the Royal Festival Hall with the Royal Philharmonic Orchestra on Dec.

## LOUIS ARMSTRONG HEARD IN CONCERT

Times  
He and Orchestra Do Little

New in Program at the

Academy of Music

P-16 C

Aside from a change in bass players, there is nothing new to report on the concert given by Louis Armstrong and his orchestra at the Brooklyn Academy of Music Thursday.

It was the same concert that Mr. Armstrong's troupe has been playing night after night for several years both here and abroad, from the inevitable opening selection, "Indiana," through Mr. Armstrong's singing of those jazz classics, "The Gypsy," "Blueberry Hill" and "Mack the Knife," pianist Billy Kyle's solo of "Perdido" and Trummy Young's manipulation of his trombone by foot on "Margie" to the tasteless floundering of Velma Middleton.

Mr. Armstrong's new bass player, Squire Gersh, slapped out "How High the Moon" as his solo specialty. His predecessor, Dale Jones, usually plucked his way through "Whispering" but the effect was very much the same.

Possibly the most painful moment occurred when clarinetist Edmond Hall reduced himself to the level of his colleagues with a travesty on "You Made Me Love You" since, at other times, Mr. Hall held doggedly to the refreshing wit and buoyance that have marked his work in the past.

All things considered, it scarcely seems proper to book Mr. Armstrong's group in a jazz series such as the Academy is offering. For this troupe is less a jazz band than an "attraction" and, as such, its appeal—which is undeniable—is primarily to people who have little, if any, interest in jazz. J. S. W.

## Satchmo Off To England

18.  
LONDON — (AP) — Louis (Satchmo) Armstrong is making a quick trip to England to play with the Royal Philharmonic Orchestra at a benefit sponsored by the Lord Mayor

of London for Hungarian relief. It will be in Royal Festival Hall Dec. 18. The trumpet maestro canceled an engagement at the Fontainebleau Hotel in Miami Beach to donate his services here.

Conductor Norman Del Mar of the Royal Philharmonic, a protege of Sir Thomas Beecham, has arranged variations on versions of "Sleepytime Down South," "Nobody Knows the Trouble I've Seen," and Armstrong's own "Struttin' With Some Barbeque."

# Armstrong Finds Europe Digs Jazz

*Times*  
Hot Trumpeter Back  
and Eager to Take

Music to Russia

*Jan. 1-1-56*

By MURRAY ILLSON

Can hot jazz win the Cold War for the West?

Even those who admire Guy Lombardo would say "yes" to new music taking the place of jazz in Europe.

By "new music," Mr. Armstrong meant bop jazz, the dissonant chords of which have been known to create in some persons a traumatic shock or anxiety neurosis. His opinion of bop was obviously low.

Mr. Armstrong was accompanied on his three-month tour by his wife, five other musicians and a vocalist, Velma Middleton.

On his arrival at the airport, he was greeted by Joe Glazer, his agent. Mr. Glazer said Mr. Armstrong would leave today for Hollywood where he was going to make a movie. Mr. Glazer added:

"Then next April, Louie is going to England for a two-week tour and after that we're going to try to get him into Russia. He will be terrific there. I know. I've been with him for thirty-four years. We came out of Chicago together after New Orleans."

Mr. Armstrong, who was born in New Orleans on the Fourth of July fifty-five years ago, thinks the Soviet Union might just as well admit him because his records have been smuggled over its borders for many years.

In an interview at New York International Airport, Idlewild, Queens, he said:

"Why, would you believe me, Russians by the hundreds came over from East Berlin to West Berlin to hear me play. They would come over and say, 'We want to hear our Louis'."

The gravel-voiced musician said that he had tried in 1932 to get into Nazi Germany for a concert tour, "but the bigwigs wouldn't let me." He asserted that "the people wanted to hear me then, just like they want to hear me now."

Jazz "Like Religion"

Mr. Armstrong, who was reared in an orphanage and has been "blowing my horn for forty-three years," said that in Europe jazz was "like religion to those people." In contrast to American jitterbugs who are tossed into a frenzy by the hot ticks, Europeans usually maintain their composure, at least until the music has stopped, he said.

"They don't dance to jazz so much over there. Mostly, they

listen in concerts. There's no funny stuff. They are very serious—just as quiet as in a church. But after we get through playing they give us thunderous applause."

"Jazz fans in the hot clubs of Europe are thicker than the Masons. Jazz is sweeping Europe. Those people don't worry about new music taking the place of jazz in Europe."

By "new music," Mr. Armstrong meant bop jazz, the dissonant chords of which have been known to create in some persons a traumatic shock or anxiety neurosis. His opinion of bop was obviously low.

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The New York Times (by Edward Hauser)  
Louis Armstrong on his arrival yesterday at Idlewild

## The Global Front in Brief

*Times*  
Scene for Satchmo

The Communist culture commissioners of Eastern Europe have removed American jazz from their list of "decadent, bourgeois" items. Since the tour of Louis Armstrong, these critics report "jazz need not shock the orthodox." Jazz is a social music because it is the music of the North American Negro. Jazz concerts have proved lures for youths at Red propaganda rallies.



LOUIS ARMSTRONG

## LOUIS ARMSTRONG BACK, SAYS EUROPE LIKES JAZZ

New York, Jan. 16—Louis Armstrong arrived here this week by air from Frankfurt, Germany, where he wound up a three-month tour of Europe, and told reporters that the Dixieland beat had captivated audiences from Norway to Spain.

Armstrong still believes he can do lots toward thawing out the cold war by blowing some hot licks for the Russians.

"I'd still like to blow my horn for those cats in Russia," he said before leaving Frankfurt. "I'd go in a minute if I could. My trumpet don't know nothing about politics."

And I wouldn't do anything there in Russia but blow my horn for those kids."

*Advocate*

"Why, would you believe me, Russians came by the hundreds over from East Berlin to West Berlin to hear me play. They would come and say, 'We want to hear our Louis.'"

Last November, when the Big Four foreign ministers were meeting in Geneva, Armstrong—who is not exactly a foreign minister—offered to solve the cold war with his horn-blowing.

The U. S. Government is said to be considering favorably proposals that American jazz and popular musicians be sent to Russia as part of a cultural exchange.

The Russians have made no official statements on the subject, although one news service reported that Russian "cats" have gone jazz happy lately.

Armstrong, whose tour took him to Italy, Sweden, Spain, Denmark, Norway, Holland, Belgium, Switzerland, France and Germany, commented on European jazz as:

"They're all just like New Orleans; the fans come in like they were coming to a football game—relaxed at all times. We enjoyed playing for them. They're just like a bunch of kids. They know what you're doing all the time. They're all up on their jazz."

He said that European jazz musicians "play about the same" as Americans. But he had little praise for American bebop.

## Satchmo Cools Notes To Avert Possible Riot

Montgomery, Ala.

ACCRA, Gold Coast, May 24 (AP)—Louis Satchmo Armstrong slowed the cats down to a cool beat today to appease the cops and avert riots.

Then he laid aside his horn and worked himself up into a kind of frenzy listening to an African "talking drum" recital.

After Satchmo's hot blasts yesterday sent 100,000 listeners joyously stomping at Accra's biggest park, Police Maj. Michael Coljens came around today and said, in effect: cool it, man. Actually the colloquy went like this:

Collens: "When you play fast, these natives can't stand it. They'll riot all over the place from joy."

Satch: "O.K., daddy. I'll give 'em a little slow beat. You know, that ol' 4 o'clock in the morning music."

### COOL NUMBER

The first cool number was "When It's Sleepy Time Down South."

The police reform movement didn't last long.

Satchmo took his horn to the first of two drum recitals. This one was at the Gold Coast university with 70 tribal chiefs and their drummers assembled. Satch got with the rhythm after a few minutes and swung out with "Stompin' at the Savoy."

That did it. The joint started jumpin' and a chief screamed. University Dean J. N. Duckworth reminded Satch of what the policeman said.

"Slow it down, cats," old Satch shouted.

### LEFT HORN

After that experience, Satch left his horn behind when he went to the garden of the Achimota school to admire the frenetic native drumming and dancing of students and their masters.

As the students wriggled and jumped to the rising tempo of the "talking drums," Satchmo watched with rapt attention.

He turned to his wife and exclaimed: "Yeh, gal. That's smashing. I wish this could continue for days."

Satchmo's final Accra performance was a sell-out at a movie house tonight at one pound \$2.80 a head.

*He Plays It Hot for Princess*

# Ol' Satchmo Hits High Note

By EDDY GILMOR

LONDON, May 31 (AP)—

Louis (Satchmo) ARM-

STRONG broke all rules of theatrical protocol before Princess Margaret tonight. And the pretty princess apparently loved it.

"We've got one of our special fans in the house," growled the gravel-voiced American trumpeter, "and we're really gonna lay this one on for the Princess."

A gasp went over the huge audience in Empress Hall. Professional performers are not supposed to refer to members of the royal family when playing before them.

"Yes, sir," said Satchmo, as the Princess grinned and hugged her knees, "we gonna blow 'em down with one of those old good ones from New Orleans—'Mahogany Hall Stomp.'"

The Princess applauded with marked enthusiasm—and the tune with a risque origin was played.

ARMSTRONG played before Margaret's grandfather more than 20 years ago and broke protocol on that occasion when he announced on the brink of a hot trumpet break:

"This one's for you, Rex."

At that time the late King George V smiled and nodded in the direction of Armstrong.

Margaret attended Armstrong's concert with a party of detectives. All cameramen were cleared from the arena when she entered through a side door.

She began applauding with Armstrong's first tune, "Sleepy Time Down South."

Margaret began beating her feet up and down in full view of hundreds when an old New Orleans clarinetist, Edmund Hall, started noodling with "Clarinet Marmalade." She applauded enthusiastically and Hall encored with "High Society."

The house went wild when Trummy Young, trombone player, announced he would play "Margie." Trummy ended "Margie" lying on the revolving raised platform floor, working the slide with his toes.



## SATCHMO'S GREETING IN AFRICA

ACCRA, Africa.—Ajax Bukana, native dancer, did a cake walk to welcome jazzman Louis Armstrong to Accra on Africa's Gold Coast. On the truck is a jazz combo that played a greeting for the American jazzman. The Armstrong band played before 20,000 African fans at Accra.—AP Wirephoto.



Satchmo in London: A royal Dixieland fan beat time with her program

# Count Basie Writing History Of Jazz In Spare Time Between Dates

Sept. 11-24-56

Count Basie, who brings his famous orchestra to "Jazz for Moderns" at the Opera House on Nov. 21 and 22, is currently occupying his spare time in writing an authentic history of jazz, boogie-woogie and blues.

Basie's tome on these popular forms of modern American music will cover jazz, boogie-woogie and blues from their earliest days. Long regarded as the foremost exponent and stylist of these types of music, Basie can well write from true experience, dating back to the days when he was pounding the piano keyboard in Kansas City and Chicago in company with some of America's greatest musical immortals.

Basie is seriously considering the idea of presenting a musical revue based on the subject of their writings. Two film studios already have expressed more than casual interest in the screen rights to the Basie script, which is nearing completion.

Several of the Count's bandmen have been supplying much background data for this authentic writing effort. Freddie Green, guitar, for instance, star of the Basie rhythm section, is one of the real greats of American jazz, and can speak with full knowledge of what is and was going on in jazz, boogie-woogie and blues.

Sharing the spotlight on Thanksgiving eve and Thanksgiving night at "Jazz for Moderns" with Count Basie will be Erroll Gardner, the Gerry Mulligan Sextet, Australian Jazz Quintet, Chico Hamilton Quintet and the Kai Winding Septet.

**Basie Given  
'Early Tribune  
'Count' Title  
Chicago, Ill.  
by Chicagoan**  
Sept. 10-27-56  
COUNT BASIE, one of the



Count Basie

foremost disciples of the thing they used to call jazz and now call swing, was born in Redbank, N. J., as William Basie. He received his first piano lessons from his mother at the age of five and has kept at it ever since.

While still in his teens, Basie came to Chicago. In the late 1920s he played clubs and movie houses, and while playing here he went broke. Without fare to get back to Redbank, he filled in at a nickel movie house as piano player. The royal manner in which his fingers struck the keyboard earned him the title of "Count" from the house manager.

That same year Basie landed a job as pianist and arranger with Walter Page's Blue Devils. Now, almost three decades later, Page plays string bass in the Basie band. After leaving the Blue Devils, Basie joined the Benny Moten crew in Kansas City, and wound up taking over the band in 1936 when Moten died.

Since then Basie has been one of the most talked about and honored musicians in the country. His home state of New Jersey has officially honored him by having an annual "Count Basie day."

In 1940, on the stage of the Apollo theater, Count Basie staged the greatest jam session of all time, his

ny Payne's bull-in-a-china-shop drumming.

Signs of creative life peeped through the turmoil from time to time—in a light and delightfully rhythmic flute and muted trumpet duet by Frank Wess and Joe Newman and in Mr. Basie's occasional fey little piano sorties. But this was not enough to relieve adequately the cumulative thump and blare, which may serve its purpose in the small servings in which it is offered in a dance hall or a night club but which proved oppressive in a long concert program.

The Phineas Newborn Quartet also appeared briefly. Mr. Newborn, a pianist discovered in Memphis by Mr. Basie, played four selections with technical brilliance, producing a slick, polished surface but little of the warmth that one looks for in a jazz pianist.

J. S. W.

## COUNT BASIE BAND IS SHORT ON SWING

Since Sept. 11-27-56

Brooklyn Academy Program

Shows Group's Limitations

—Newborn Quintet Plays

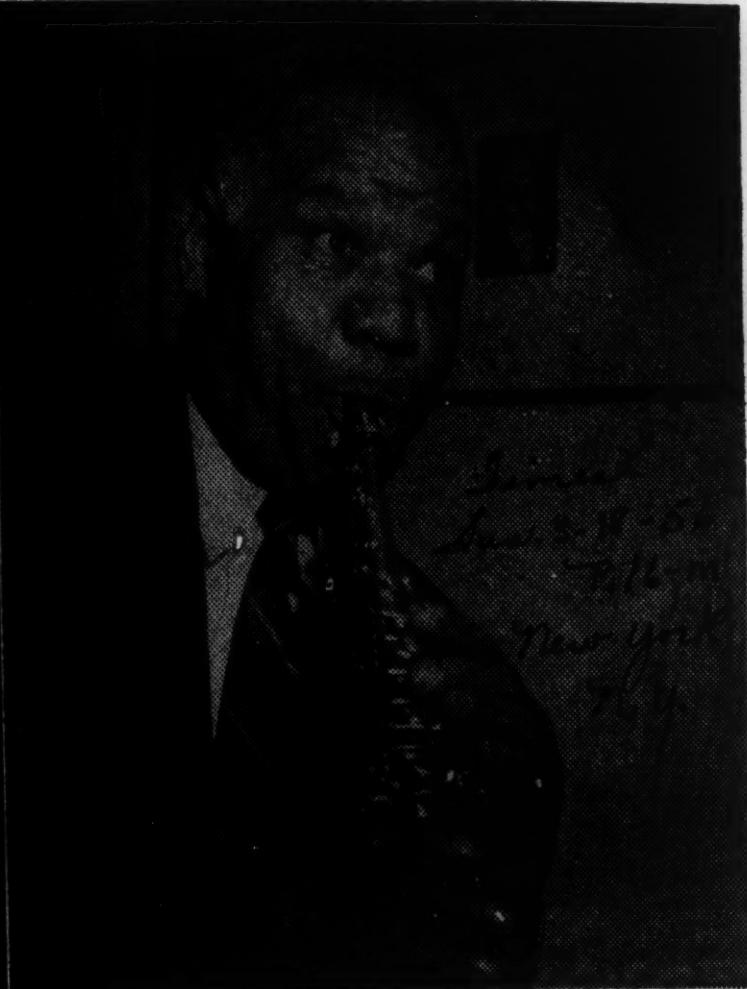
New York P.43-1

The performance of Count Basie's band at the Brooklyn Academy of Music Tuesday night put an unfortunate emphasis on the limited range of this jazz group. Part of this limitation can be traced to the unimaginative and repetitious quality of the band's book, part to the make-up of the band, which is capable, but, with only two or three exceptions, not distinguished.

The band, which was once the finest flower of the swing era, swung infrequently last night. Most of these rare moments occurred when Mr. Basie, his guitarist, Freddie Green, and his bassist, Eddie Jones, got some quiet breathing space by themselves. But for most of the evening the band's level was monotonously fortissimo and instead of actually swinging, it seemed to charge headlong, battered hither and thither by Son-

28 1956

SIDNEY BECHET



Otto F. Hess  
Sidney Bechet, a popular jazz figure in France, whose French-made recordings are being brought out in the U.S.

**Bechet, gold sax attract  
large crowd in Germany**

*By American Sat. 12-8-56*  
Sidney Bechet, tooting his goldplated soprano sax with diamond decked fingers proved

that his special music quality mellows with age in his con-  
cert Saturday night in the Film-  
theat.

Because of the difficulty of finding an adequate concert hall, Bechet was booked into the 1,000 seat theatre following

the final show, for an unusually

late eve concert for this sleepy

despite the hour the house  
was about three-quarters filled,  
with a top of eight German  
marks (about \$2) and a low of  
two marks (50 cents) for tick-  
ets.

Nearly all the open seats

were in the higher brackets,  
with Americans and Germans  
alike filling the low-tab category.

The American, now resident in Paris, Bechet, who's approaching 70, proved that for his admirers the old tunes are still the best as he wooed his dixie-loving audience with all the oldies, "Old Man River," "When the Saints Come Marching In," "Beale St. Blues" and others of the past era.

# Crowd Greets Belafonte

*Afro-American Sat. 9-8-56 P.6*

## at Chicago Palmer House

*Baltimore Sun*  
CHICAGO (AP) — Balladeer Harry Belafonte, who arrived in Chicago last week to fill his second engagement in the Empire Room of the Palmer House, is offering a revolutionary entertainment technique.

A standing-room-only opening night audience and the prolonged ovation earned by the slim, handsome folk-singer, were eloquent testimony that Belafonte's new method of presentation is ever more effective than his past performances.

THE STORY behind the new Belafonte programming is an interesting one.

When Belafonte left the Windy City after the highly successful run of "Sing, Man, Sing" at the Shubert Theatre, he was headed for New York and the Empire Room of the Waldorf Astoria.

AT THE END of the Waldorf engagement, he was booked to open in "Sing, Man, Sing," at Los Angeles' huge Greek Theatre for a two-week run from July 2 through July 14.

A hoarse throat, irritated by constant strain, forced Belafonte to notify the Waldorf that he would have to take a two-day rest. This proved insufficient, however, and Belafonte cancelled a seek of the Waldorf appearance to nurse his throat.

THEN HIS physicians ruled that the inflammatory condition of his throat required the removal of some nucleus which would otherwise cause serious trouble.

Entering a New York hospital, Belafonte was advised that he must not sing or rehearse until the end of July. Anxious to get back into harness, Belafonte felt frustrated. Without rehearsals it would be impossible for him to do the "Sing, Man, Sing" show since Actors' Equity requires a certain minimum rehearsal period for such a production.

The singing star faced one alternative. He could do only songs previously rehearsed. Bel-

### HARRY BELAFONTE

gram an overlong introduction to Mr. Belafonte. Prokofieff's "Classical" Symphony, a more delicate score, fared even worse, although the amplification was turned up.

When he finally appeared, Mr. Belafonte was greeted with shouts of enthusiasm, for this was his first major appearance since his recent throat operation. He was in eloquent form. He began with "John Henry," "Jamaica Farewell" and "Water Boy," all in highly personal versions.

His wide-ranging program also included an Israeli folk song sung in Hebrew, a Calypso song, "Man Smart"; a Haitian Creole harvest prayer and many encores. E.D.

afonte had rehearsed a group of numbers, many of which he intended to perform in a production, "A Night With Belafonte," which was set for early in 1957. Harry cancelled out the "Sing, Man, Sing" production but promised the Greek Theatre a different type of program.

On July 2, he opened the Greek Theatre without a rehearsal — with a mere walk-on rehearsal — appearing with two guitarists, his old stand-by, Millard Thomas, and a new addition, Franz Casseus. He was backed by a full symphony orchestra under the direction of Will Lorin. It was widely advertised that this was the first such performance to be presented anywhere.

It turned out also to be one of the most sensational.

### MUSIC: Stadium Record

*Times* P.10-C  
Top Throng of 25,000

#### Hears Belafonte

*Sat. 6-30-56*

HANDSOME young Harry Belafonte, folk singer, motion-picture star and night club entertainer, drew the largest crowd in the thirty-nine-year history of the Lewishohn Stadium concerts Thursday night.

But they made little headway against a continuous roar

Julius Rudel. Tchaikovsky's "Romeo and Juliet" and Three Dances from Falla's "The Three-Cornered Hat" were high-powered music delivered with all the drive that Mr. Rudel and his musicians of the New York Philharmonic-Symphony could summon.

Cradled in black slacks and scarlet open-neck shirt, Mr. Belafonte quivered with emotion in the spotlight as he sang "Water Boy." And more than 25,000 fans quivered with him. Angular but expressive gestures punctuated and reinforced his words. The musical background was supplied by two guitarists, Millard Thomas and Franz Casseus.

Outside the stadium thousands of admirers who came too late to get tickets were turned away. But many hundreds lingered, some trying to scale the stadium walls for a glimpse of the artist, some sitting quietly on the curbstone or in parked cars.

There were two parts to the program. The first, played by the Stadium Symphony Orchestra, was directed by



Harry Belafonte

of excited conversation among listeners who considered the symphonic part of the pro-

# Sallie's 'So Happy'

*Afro-American*  
Baltimore, Md.

## BULLETIN!

NEW YORK—"Happiness Is Just A Thing Called Joe" failed to be the vehicle to bring Sallie Blair, 19, and, the first prize on "Chance of a Lifetime" TV Sunday night, as Stuart Dennis, tenor, won the award with his rendering of "I Love You Much Too Much," by an applause meter score of 95 to

*1956*  
last Sunday night was one of happiest moments in my life.

"I am grateful to the many persons who helped me attain success." *Sol. 1-24-36*  
Speaking was Sarah Bolling Mason Hutchins who made her best defense of her newly-won "Chance Of A Lifetime" championship, Sunday night on the nationwide ABC-TV show of that name.

The pretty red-haired Baltimore-born singer, who is billed theatrically as Sallie Blair, sang her way into the hearts of millions of TV viewers, last Sunday.

She won the crown from a talented girl violinist, who had been a three-time winner on the show.

When emcee Dennis James announced that Sallie had registered 95 points on the applause meter, seven more than the current champion, the local girl fell into the arms of her traveling companion and lifelong friend, Miss Jean Noel, and wept uncontrollably.

**SHE CONTINUED** to weep for a moment as photographers took pictures and friends rushed to congratulate the new TV champion. "Why did I cry?"

"It was the tension in preparing for the show and the sudden, sharp wonderful realization that I had come through. There are innumerable people to whom I am indebted—those who came to see me and applauded; members of my family who pulled for me; members of the press who helped me when I was virtually unknown."

Some 45 minutes later, Sallie, her red eyes covered with

dark glasses, left the Elysee Theatre on 58th St. just off Broadway in NYC and pulled her big red coat close around her ears to repel the biting sleet that covered the big city.

With her were Miss Noel, Charlie Tilghman, Baltimore nightclub owner, and her personal managers, Bill Alexander and Biddy Wood.

**BACK AT** her midtown hotel, Sallie read telegrams from relatives and friends from all over and talked long distance to her mother in Baltimore.

Asked if she had been nervous, Sallie said she realized this was really her "chance of a lifetime" and she put her all into the renditions of "Cry Me A River" and "It's Alright With Me," which won her the championship.

As winner, she received a check for \$1,000 and a one-week engagement at the Versaille nightclub in Miami, Fla. Each week she retains her championship will receive the same awards.

"On Sunday night I will sing 'Happiness Is Just A Thing Called Joe.'

"No, I haven't decided what I will wear.

"I know competition will be equally tough Sunday as it was last week. I'll do my best," Sallie said.

A member of Baltimore's prominent Mason family, Sallie is the daughter of the former Sarah Mason and Carlos Hutchins. Her parents are divorced.



**SALLIE BLAIR**  
Baltimore singer on nationwide TV show Sunday night

28 1956

JAMES BLAND

## About New York

~~Times New York~~  
Crusade Is on to Honor 'Old Virginny' Writer

Cabbie Lights Candle for Sick Fare  
MORN. 8-20-56, 33-C

By MEYER BERGER

A SENTIMENTAL crusade is under way to revive the music and memory of James Bland. The plan is to bring his body to New York from the obscure Negro cemetery in Merion, Pa., where it has rested the last forty-five years; to write his biography as a basis for a motion picture and for TV, and to publish compositions he left with his sister Irene when he died in 1911, a penniless wanderer.

Irene Bland is 92 years old now. She lives on meager income at 321 Edgecombe Avenue, hoarding James Bland notes, unfinished pieces and other memorabilia, but she is ready to help the crusade. She has agreed to turn her brother's papers over to a committee headed by Dr. Jerome Kanner, musicologist. The committee aims to set the image of James Bland before the world in proper stature.

James Bland was born in Flushing, Queens, on Oct. 22, 1854. He was the first Negro examiner in the United States Patent Office. His best-known works—he did 700, all told, but most of his good ones were pirated and claimed by others—were "Carry Me Back to Old Virginny," "In the Evening by the Moonlight," "O, Dem Golden Slippers," "Hand Me Down My Walkin' Cane" and "The Dandy Black Brigade."

Bland was a great hand with a banjo. He played in New York with a minstrel group in 1879 and three years later went to Britain and to Scotland. He gave command performances before Queen Victoria and before the Prince of Wales, earned (for that period) fabulous pay for performances in Edinburgh and Glasgow. Like the improvident Stephen Foster, whom he followed in fame, he let all this money slip through his fingers.

He returned to New York in 1901, enfeebled and all but forgotten. He worked his way across to Pennsylvania. There, at 57, death overtook him. He was buried in the Merion plot. By and by, weeds and poison ivy covered it and the wooden

marker, so that no man remembered where his body lay. In 1939 the American Society of Composers, Authors and Publishers found the grave. A year later Virginia—which, oddly, he had never visited—adopted his "Carry Me Back to Old Virginny" as the official state song.

It was sung at the Democratic Convention the other day, and Irene Bland has been invited to San Francisco to hear it sung again at the Republican Convention. The versions heard at the political shindigs were prepared by Dr. Kanner, who has an awesome musical past. He was Victor Herbert's amanuensis, wrote a national song for Monaco before the Rainier-Kelly wedding. He will complete unfinished pieces by Bland, the income to go to Irene Bland. He is doing research now for the biography.

Associated with him are Dr. Hugo Norden, dean of the Department of Music at Boston University; Dr. Otto Wick, composer, conductor of symphony and opera at San Antonio, Tex. They have plans for the reburial of Bland somewhere in Flushing, his birthplace, where the only monument, up to now, is a housing development named for him.

28 1956

CAROL BRICE

OPERA "OUANGA" GIVEN

CAROL BRICE IS IMPRESSIVE  
IN ROLE OF VOODOO PRIESTESS

Clarence Cameron White's opera "OUANGA", which was performed last May at the Metropolitan Opéra House in concert form, was given in a stage production Saturday night at Carnegie Hall.

The rich and impressive voice of Carol Brice in the role of the voodoo priestess Mougali was the outstanding addition to the cast. McHenry Boatwright as the Emporor of Haiti again sang with a resonant baritone voice.

Juanita King was an effective Defilee.

The orchestra was again under the direction of Henri Elkan.

E.D.

New York Times

P. 30c

Mon. 10-1-56

28 1956

JOYCE BRYANT

**Joyce Bryant**  
*Advertiser P-A-C*  
**Sings Sunday**  
*Thurs. 11-8-56*

The renown Joyce Bryant, former night club entertainer, now matriculating at Oakwood College, Huntsville, <sup>28</sup> will appear in a musical recital at 5 p.m. Sunday, Tullibody auditorium, Alabama State College.

The attractive and talented young miss, known internationally as well as national for her singing, left the theatrical world several months ago, after announcing her decision to turn to God and since that time has become one of the nation's outstanding selected singers.

Miss Bryant is being presented by the Bethany Seventh Day Adventist Church whose pastor and membership solicit the public support to the end of success. The pastor, Elder Humphrey stated, that tickets are on sale at several points in the city and by members of the church.

28 1956

Actress Asks  
Protection  
From Smears  
FEB 4 1956  
By TOM AGOSTON

BONN — (INS) — Soprano Helen [redacted] Philadelphia appealed to the U. S. Embassy at Bonn Saturday to protect her from a smear campaign alleging she has "turned her back" to America in protest against racial segregation.

The 26-year-old singer left the cast of the "Porgy and Bess" troupe recently when it finished a tour behind the Iron Curtain playing to enthusiastic audiences in Russia and Poland.

Miss Colbert told INS telephonically from Stuttgart:

"I'm an American and don't ever intend to be anything else. I resent my name being used as a vehicle for anti-Americanism in these critical times."

She said she is currently on a concert tour in Germany and had resigned from the "Porgy and Bess" company for that reason only.

The Philadelphian explained she was a member of the travelling company for four years and considered it a "wonderful break." Miss Colbert added:

"But like others, I always regarded it as a springboard to a singing career, preferring this to the daily routine of singing the same part."

"I certainly never dreamed that my decision to stand on my own feet and sing in Germany one season would be given a political twist."

She emphasized "of course, I'm returning home after the season."

The singer's appeal came after the Frankfurt Abendpost gave prominent front page display to an article headlined "Racial Hatred Drives American Negro Star to West Germany."

The newspaper alleged Miss Colbert quit her "Porgy and Bess" role "preferring to remain in West Germany where there is no racial discrimination."

Miss Colbert told the embassy she wants help to "put matters straight since she cannot afford to get blacklisted." She also said she will seek a retraction from the Abendpost.

HELEN COLBERT

**Composer-Pianist-Singer Dies of Cancer**

# Una Mae Carlisle Loses Fight for Life

*Courier* P. 23

*By BILLY ROWE*  
Special Courier Feature  
Pittsburgh, Pa.

NEW YORK — The bright lights which highlighted the name of Una Mae Carlisle for

more than 17 years all over the world were pitched into darkness last Wednesday by the bony hands of death.

The Grim Reaper who holds a promissory note on the lives of all of us used cancer as his emissary to call in Una Mae's IOU and marked it paid in full. The transaction took place in Harlem Hospital after five weeks of negotiation. It was a painful one, the culmination of a debt which death attempted to collect back in November of 1952. That time he was cheated by a miracle wrought through prayer and the discovery of God by a girl who had walked the tight rope of life with no net beneath to protect her fall.

**THE NEVER-WRITTEN** story of the late genius, Una Mae Carlisle, formed its first sentence 37 years ago in Xenia, Ohio. It was there that she was born of a white father and a Cherokee Indian mother. Hers was genius which was enhanced by study at Wilberforce in 1934 and in Paris in 1937. About this time she wrote her first song. According to her, it was "Moonglow," which she told the writer was stolen from her by one of the best known music publishing houses in the country. This deceit almost stopped her from attempting further compositions which would have robbed the world of one of its great talents.

But after awhile Una Mae snapped out of her angry inertia and grew to a stature which kept her on the horizon of the stars for 17 years. During those years she grossed more than a million dollars and

composed some 250 songs. Cataapulted across the bright horizon of the wax world and the film industry, she cast a new brightness through the brash, dingy, smoky nite clubs at home and abroad.

Among the songs she wrote which stayed on the tips of people's hearts were "Walking by the River," "I See a Million For You," "Pets," and iron People," and "My Wish." She logically, "I'll Live Again." The shimmered in the imagination miracle seemed complete. Joe

of film fans in such pictures as Glaser arranged to have all her "Crossroads" (made in France), tunes recorded and she went to "Backstreet," "Secret Heart" work at the Hanna Lounge in Cleveland. But the draw of this

As if bewildered by the force big city was all powerful and which put her on intimate besides she wanted to come to terms with glory as she travel New York to divorce her hus ed towards the utopia of wealth band of 14 years. Once here she and world-wide welcome, she changed her mind, and together dueled with the Golden Rule. In they started searching for the short order, in her own words, comeback road. On borrowed "I became a living example of time, Una Mae with her new what not to do with success." outlook seemed destined to make it.

IN 1952, WHEN she was just past 30, the doctors ordered Una Mae to leave this glittering city and go home—to die. Johnny Bradford, whom she married in 1941, took her to Springfield, Ohio, to her aunt, Mae Jackson, who had reared her from 3 months old. They put her into City Hospital where she remained for two and a half years with pernicious anemia. There, she hovered closer to death. She underwent innumerable operations — came down from 105 pounds to quivering 50. Blood had to be pumped into her through the back of her legs as each vein collapsed. Her stomach shrunk and 60 inches of her intestines had to be removed. The doctors turned her case over to the Master and it was a miracle that brought her back to life.

When she quit the hospital in June, 1955, she was up to 102 pounds. When we saw her in Cleveland in the fall of the same year, she was a "fat" 128 pounds. It was then that she told us the story of her life and the awful bumps one finds on

the wrong road. She glowed as said her happiness came about because she had at last found God, and dressed in a new attitude had found a new destination.

# Una Mae Carlisle Left Bright Lights Of N.Y. To Go Home To Die

*By SPENCER CHICAGO, Ill.* Dec. 17-24, 1956

JAMESTOWN, Ohio — (AP) — The story of composer-pianist-singer Una Mae Carlisle ended forever on this earth last week as her 72-year-old mother watched her body lowered into the earth here, the victim of a losing battle with cancer.

As the rich earth covered the body, the bright lights which had highlighted the life of Una Mae Carlisle flickered out leaving only her 37 years of life span to be remembered.

Born of a white father and a Cherokee Indian mother, Miss Carlisle was regarded as one of the most beautiful women in the theatre. She is best remembered for the songs she composed, which numerically amount to some 250.

Among her tunes which have been constant on the lips of people everywhere are "Walking By The River," "I See A Million People," and "My Wish."

For 17 years Miss Carlisle's star sparkled brightly in the music world and she grossed more than a million dollars for her songs. She gave night club life the shot in the arm it needed with her singing and excellence of the piano.

She glittered in filmland in such pictures as "Crossroads," "Backstreet," "Secret Heart" and "Big Time America." She blazed across the record world, toured the universe and captivated the hearts of millions.

Study at Wilberforce in 1934 and in Paris in 1937 enhanced her genius and inspired her to write her first song.

Miss Carlisle said her first song was "Moonglow," which she said was stolen from her by one of the best known publishing houses in America. The effect of this

caused her to halt her attempts at song writing, but fortunately she conquered her mood and decided not to rob the world of her beautiful music poems.

Then, in 1952, at the age of 33, her doctors told her to leave the shimmering lights of her be-

ions were her lot and finally doctors gave her up. When she left the hospital in June, 1955, she attributed the miracle that saved her to the Master. She was up to 102 pounds.

She composed several songs while in the hospital and went to work at the Hanna Lounge in Cleveland upon release from the hospital. She had few friends left by then, and five weeks later she was in New York's Harlem hospital reeking with pain from cancer.

Then last week, she was in pain no more. It was all gone. Life's dream on earth had ended for one of entertainment's most outstanding celebrities.



UNA MAE CARLISLE

loved New York and go home . . . to die.

Her husband, Johnny Bradford, took her to Springfield, Ohio, to her aunt, Mae Jackson who had reared her from 3 months old. She was put in City Hospital where she remained 2½ years with pernicious anemia and underwent numerous operations.

Her weight dropped from 105 to 50 pounds and she hovered close to death. Countless blood transfusions



**Before and After**—The late Una Mae Carlisle (center photo) at the height of her fabulous career was regarded as one of the most beautiful women in the theatre. She toured the world and grossed over a million dollars in 17 years of stardom. In the hospital Una Mae went down to 50 pounds, but she came out (left photo) tipping the scales at 128 pounds.

After two-and-a-half years of illness in the hospital at Springfield, Ohio, Una Mae had few friends left. One of her staunchest boosters was beauty salon owner Glenda Powell (right photo), greeting her in Cleveland, where Billy Rowe took these photos almost a year ago. Miss Powell helped Una Mae start her second comeback.

28 1956

## NAT (KING) COLE

# 17,000 greet African-American King Cole

SYDNEY, Australia—A mass turnout of over 17,000 persons greeted Nat (King) Cole on his second visit to this country, when he opened here at Sydney Stadium on Tuesday. *P. 13*

The famed singer drew tremendous crowds for both his 7 p.m. and 8:45 shows, despite the unusually high tariff of 30 shillings (\$4.23) for admission.

*Baltimore Md.*  
PROMOTER Lee Gordon told newsmen that the initial turnout virtually assured him the biggest box office since Johnnie Ray and that there was a strong likelihood the Cole reception will exceed that extended by the teenage crowds to Ray.

Nat worked for over 60 minutes in the huge barnlike-tin-roof arena, swinging from one number into another with the ease for which he is singularly noted. He also tossed in a spot of piano for good measure.

MIMIC George Kirby missed the plane at San Francisco and had to be replaced for the first show by dancers Romaine and Claire. However, he was on hand for the following day and he, like Cole, was a big hit with the Down Under audience.

Lillian Briggs provided a dash of novelty with her pile-driving vocalizing and Marty Allen and Mitch DeWood rounded out the show with their ~~new~~ comedy.

spot is the culmination of a personal battle he has waged for years, and he rightfully considers it a forceful forward step in revolutionizing the newest medium of entertainment whereby more and more Negro stars will be able to display their fine talents via their own television programs.

According to Cole, who feels highly honored at being selected for the first show of its kind, NBC is to be commended for being a trail-blazer, especially in the light of the serious tensions in the South.

The Nat King Cole show will also be different in other ways. It will not depend on guest artists to carry it, but will rely on the sheer magic of the Cole personality, which has sold 49,000,000 records and has shattered attendance marks in theatres, night clubs, auditoriums and stadiums from America to Australia.

The musical arrangements will be done by Nat's musical conductor, Nelson Riddle. It will be produced and directed by Jim Jordan.

COLE WILL do the show from three cities, New York, Los Angeles and Chicago, and it will be kinescoped when the singer is on the road. At this writing, the show is not sponsored but NBC believes it has a good chance of obtaining one. Tentative plans call for Cole to do the first four shows from New York, where he opens a four-week engagement at the Copacabana, Nov. 1.

In addition to his own weekly show, the sizzling singer has pacted an exclusive guest appearance deal with NBC, which will have him doing two Perry Como shows in November, one on the Walter Winchell show in December, a spectacular in January and a number of other important guest stints on their top-rated programs through the coming year.

Nat King Cole now becomes a full-fledged star of five mediums of entertainment: records, radio, stage, screen and television.

## NAT COLE SINGS AT GOP CONVENTION;

## REMINDS AMERICANS OF RIGHT TO VOTE

*Daily World* *Fri. 8-24-56*  
*Atlanta Ga. P. 1*  
The Republican national convention was serenaded yesterday at approximately 6 P. M. when famous crooner Nat (King) Cole rendered three selections, paid "homage" to Ike, and reminded Americans of the right to vote.

Mr. Cole, who first sang "Somebody Loves Me," declared he was not appearing to deal in "partisan politics."

"I have come," he exclaimed "to pay homage to the President of the United States, Mr. Dwight D. Eisenhower."

Cole reminded Americans of the United States "privilege of Voting."

"Let's not forget this privilege next November" he said. He urged everyone to vote, whether for Democrats or Republicans. Cole then sang "There's All There Is To That" and "Little Girl." He was warmly applauded by Republicans.

## Signed for Weekly Show on NBC's Coast-to-Coast Hookup

*Lorraine Dat. 10-13-56*

# Nat King Cole Gets TV Spot!

*Pittsburgh Pa.*

NEW YORK—In one of the most unprecedented and momentous moves in the hectic history of television, NBC has signed Nat King Cole to star in his own weekly Monday night video program, "The Prized Slot," from 7:30 to 7:45 (EST), over the National Broadcasting network, beginning Nov. 5.

And, so, the captivating crooning colossus, whose career has been a succession of triumphs, now achieves the ultimate distinction of becoming the first Negro musical artist ever signed for a regular show of his own by one of the nation's major TV networks over a coast-to-coast hookup.

JUSTIFIABLY. COLE is tremendously elated, as getting his own channel

## NAACP denies advocating African-American boycott of Cole records

*Pittsburgh Mol.*  
WASHINGTON (AP)—Accused by a Mississippi congressman for calling for a boycott of records by singer Nat (King) Cole, the NAACP last week denied the charges and said "It's typical of the kind of stuff used to confuse the civil rights issue." *28-56*

Clarence Mitchell, head of the NAACP's Washington Bureau, declared that "Rep. John Bell Williams' statement is not true."

Williams made the statement during House debate on the civil rights bill.

Rep. Forrest (D-Ga.) praised Cole for returning to sing before Alabama audiences after being physically "attacked by lowdown white people."



tiful in support, not in domination, never in competition . . .

We are just as certain Nat's shows can be successful, and presume premier experimentation will lead him into a simpler presentation of a sort which has made him one of the great popular favorites. The simplicity should be stressed both visually and musically, and you can stress good taste without pretension.

After all, Nat's first impact came singing with a trio . . . we like a big band, but a band constructed under a voice, not arguing with it.

28

Review Sat. 11-17-56

'King' Starts Reign—Nat (King) Cole, whose records have sold almost 50,000,000 copies, began his own Monday night show over NBC-TV Nov. 6, backed by a vocal group and a 16-piece orchestra. The program will continue until Cole leaves for a tour of Australia.

## Thrilling Cameo CBS Debut

11-17-56

### Nat King Cole Scores On His First TV Show

By JACK O'BRIAN

NEW YORK—It was Nat (King) Cole for an of 15 minutes via NBC-TV Monday at 7:30 P. M., with Gordon Jenkins' orchestra and the Boataneers, in a sustaining show produced, directed and written by Jim Jordan.

With Nat as the star anybody could have written the format used on this latest democratic attempt to give great talent its due. To prove that, Nat's personal manager Carlos Gastei is listed as executive producer.

**IN HIS DEBUT**, Nat was so great and so thrilling to the eyes and ears that one kept wondering what kept him off television in his own right so long. It is the hope of the millions of Cole's fans throughout the nation that this will soon become a sponsored show. Also that it will prove the wedge which will open the sponsored teevee commercial doors to many other talented stars with the same complexion as that of the King—IZZY.

If Gordon Jenkins wished us to be at least as aware of his orchestra as we were of Nat Cole's singing he succeeded, but we are of the opinion that musical accompaniment can and should be beau-

28

NEW YORK—(INS)—Nat King Cole's voice is one of the creamiest in the history of song and his premiere Monday night (NBC-TV) provided something sorely needed by sore ears for years—a regular Nat Cole show . . . in admiring Nat's fine voice, style and selection of songs we still have misgivings on two points: one, over-production visually, starting off with Nat in pretentious silhouette, on a pedestal . . . We have Nat on our own aural pedestal and simplicity

and less production showing-off would have been better . . . The only thing you can do from a pedestal is step down . . . Second, the musical accompaniment, by Gordon Jenkins leading either too much of an orchestration or too much over-orchestration, seemed to be competing with Nat . . . Perhaps Nelson Riddle should give lessons in popular musical accompaniment.

If Gordon Jenkins wished us to be at least as aware of his orchestra as we were of Nat Cole's singing he succeeded, but we are of the opinion that musical accompaniment can and should be beau-

# Ellabelle Davis to solo Afr.-American with N.Y. Philharmonic

NEW YORK — Soprano Ellabelle Davis will be soloist with the New York Philharmonic under the direction of Dimitri Mitropoulos on the CBS radio broadcast Sunday, Jan. 8 at 1:30 p.m., EST.

Miss Davis will sing the soprano solo role in Lukas Foss' Biblical cantata "The Song of Songs," with text chosen from the King James version of the Bible.

Mr. Mitropoulos will open his broadcast program with the Saint-Saëns symphonic poem "Phaeton," memorializing in music the tragic end of the legendary Phaeton and his flaming chariot. The program will close with a performance of Ralph Vaughan Williams' Symphony No. 4 in F minor. This work is a product of the mid-thirties, and has in it a turbulent augury of events to come.

MISS DAVIS, a distinguished concert singer, made her Town Hall debut in 1944, and since that time has sung with leading orchestras throughout the world.

The Foss work, dedicated to her, was written in 1946 on a commission from the League of Composers, and first performed in 1947 by the Boston Symphony under Koussevitsky, with Miss Davis as soloist.

She has just returned from a concert tour of the Scandinavian countries, which included two appearances in Helsinki at the Sibelius Festival and a personal visit and concert for Sibelius at his home outside the city.



## Ellabelle Davis To Sing With N.Y. Philharmonic

NEW YORK — The American soprano Ellabelle Davis will be soloist with the New York Philharmonic under the direction of Dimitri Mitropoulos on the CBS Radio broadcast Sunday, Jan. 8 at 1:30-2:00 p.m., EST.

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## ELLABELLE DAVIS

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### SOPRANO IS SOLOIST WITH PHILHARMONIC

Ellabelle Davis, soprano, gave a performance of much distinction yesterday afternoon with Dimitri Mitropoulos and the Philharmonic Symphony at Carnegie Hall. She was soloist in Lukas Foss' cantata, "Song of Songs."

Although Mr. Foss writes for the human voice more courteously than other contemporary composers one could name, he has set the interpreter a number of difficult tasks in his cantata. The long ascending phrase at the beginning of "By night on my bed," etc., is an example.

Miss Davis, however, performed this and other taxing passages with apparent ease. The soprano was in good voice yesterday and Mr. Foss' cantata proved to be a splendid display-piece, well suited to her vocal powers.

Admirers of Vaughan Williams were no doubt grateful to Mr. Mitropoulos for programming that composer's Symphony No. 4 in F minor and for conducting it with skill and obvious sympathy.

The program opened with Saint-Saëns' symphonic poem, "Phaeton," and closed with the four "Greek Dances" by Niko Skalkottas, which Mr. Mitropoulos and the orchestra introduced to Philharmonic audiences last season.

J. B.

## Ellabelle Davis Afr.-American at Central State

WILBERFORCE, Ohio — Miss Ellabelle Davis will appear in concert on the Central State College campus April 19.

Among the numbers she will present will be the Biblical cantata "Song of Songs" written especially for her by Lukas Foss on a commission from the League of Composers.

She first performed this work with the Boston Symphony Orchestra under Serge Koussevitsky.

Baltimore, Md.  
SHE RECENTLY returned from a Scandinavian tour during which she appeared at the Sibelius Festival and a personal concert for Jan Sibelius.

From April 22 to 24, H. Dinsmore will present his one-man art exhibit at the Student Union.



AMBASSADOR John David Lodge (left) officially welcomes William L. Dawson

## Dawson Choir Dir. Spectacular P3 In Spain

Salamanca, Spain, Sept. 18 — Striking success is marking the choral conducting in Spain of William L. Dawson, the noted conductor who for years trained the Tuskegee Choir.

Dawson, loaned to Spain under a USIS program of the U. S. State Department, has been engaged in training a foremost group of Spanish singers in general choral presentation and especially the Negro spiritual. Great interest has

choral director of Tuskegee Institute, at Loyola, Spain where Dawson directed 'Orfeon Donostiarra', amateur choir of

100 voices from San Sebastian. Occasion was 400th anniversary of death of St. Ignatius Loyola, founder of the

Jesuit Order. More than 1200 persons witnessed the performance.

been aroused in musical circles and newspapers throughout the country have reported on his interesting artistic innovations.

The first concert Dawson conducted was with the Great Orfeon Donostiarra of San Sebastian at Loyola, July 29. It was in commemoration of the 400th Anniversary of the death of Saint Ignacio Loyola, the founder of the Society of Jesus. People were in attendance from all over the world. The Pope sent three representatives

from Rome. The American Ambassador, John David Lodge and his party were present. Thousands were unable to get inside the basilica. Loud speakers were placed outside the building for their benefit.

A movement is on foot to have

him remain over for two or three weeks to conduct at the Great Seville music festival, using the same group of singers from the Orfeon Donostiarra.

William Dawson To Conduct in Spain

WASHINGTON (AP) — William L. Dawson, former director of music at Tuskegee Institute, left New York last week en route to Spain where he will conduct the singing of Negro spirituals, according to the State Department.

Dawson has been invited there by several choral groups to teach Negro spirituals. His trip is sponsored by the International Educational Exchange program of the State Dept.

## Ex-Tuskegee choir director afr. American Sat. 12-15-56 conducts 200-voice chorus

TUSKEGEE, Ala. — William L. Dawson, conductor and composer, who directed the Tuskegee Institute Choir for many years, served as guest conductor of the All-State High School Chorus of 200 voices in Syracuse, N.Y., November 29, 30 and December 1.

This was the fifth time that the former choir master of Tuskegee had been invited to conduct choruses in the State of New York.

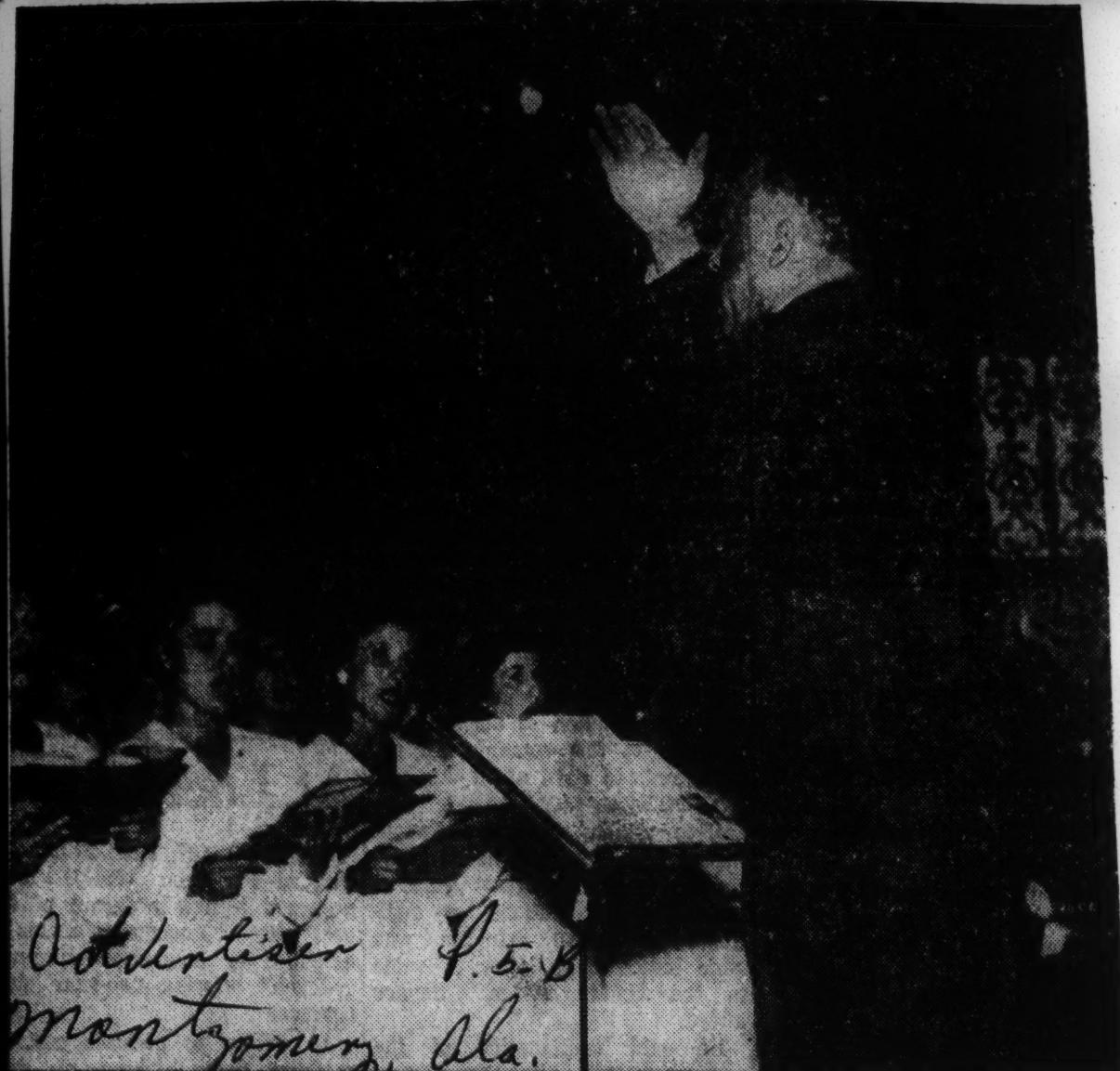
Recently Dawson returned from a successful tour of Spain, a country in which he did guest conducting under the auspices of the Department of State of the United States.

In Spain Dawson conducted the Orfeon Denostiarra of San Sebastian, in the Basilica at Loyola, as a part of the 400th Anniversary of the death of St. Ignacio de Loyola, founder of the famed order of the Company of Jesus.

## Ex-Tuskegee Music Head To Visit Spain

WASHINGTON, July 17 (AP) — The State Dept. announced today that William L. Dawson, former director of music at Tuskegee Institute, will leave New York tomorrow for a two month visit to Spain.

He has been invited there to teach and conduct the singing of Negro spirituals. His trip is sponsored by the International Educational Exchange program of the State Dept.



Advertiser 7.5-B  
Montgomery, Ala.

Thurs. **TUSKEGEE COMPOSER IN ACTION**

William L. Dawson, Tuskegee composer and conductor, in one of his familiar poses as he conducts the Orfean Denostirra of San Sebastian, Spain, in the Basilica at Loyola, as a part of the 400th Anniversary of the death of St. Ignacio de Loyola, founder of that famed Jesuit Order, the Company of Jesus.

28 1956

De PAUR OPERA GALA

**DePaur Chorus**  
*Carrier Sat. 1-28-56.*  
**Is Disbanding**

*P. 26*  
NEW YORK—The DePaur Infantry Chorus, which has been a unit since World War II, will disband at the end of this season, according to a statement released by director Leonard DePaur. This is being done with the full sanction of Columbia Artists Management which booked the outfit.

A new program will be instituted under the title, "De Paur Opera Gala." This will utilize a mixed chorus of twenty-five, an orchestra of the same number and five soloists. It will present condensations of three Broadway shows which starred Negro singers, Thompson's "Four Saints in Three Acts," the Hammerstein-Bizet "Carmen Jones" and Gershwin's "Porgy and Bess."

The new group will begin a coast-to-coast tour of one-nighters in January, 1957.

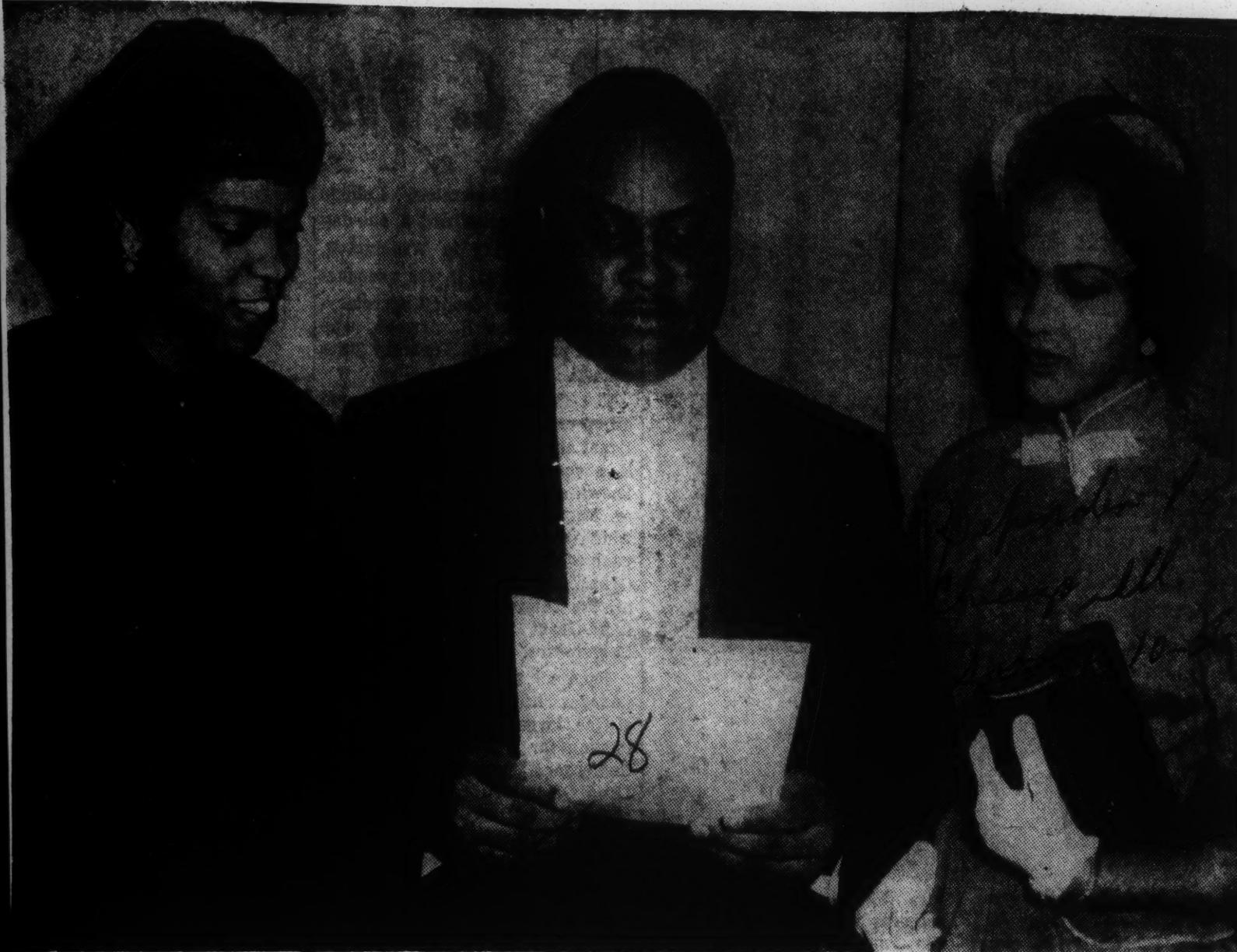
**De Paur Group To**  
*Carrier 1-28-56*  
**Sing In Mississippi**

*1-28-56 7-21*  
JACKSON, Miss. (UPI)—The celebrated De Paur Infantry chorus, one of the most successful attractions in the concert business in the last decade, will be heard here in Jackson College Park Auditorium on Friday, Feb. 17 at 8:00 p. m. under the auspices of the Jackson College lyceum association.

Since its civilian debut after four years' service in the uniform of the United States Army, the de Paur chorus has given more concert performances a year than any attraction on the lists of Columbia Artists Management, which brings them here. Since 1949, when it broke all records by 190 concerts in 180 dates, the chorus has steadily maintained, and often increased, this breath-taking pace.

28 1956

ELMER DICKEY



ELMER DICKEY promising tenor, who last year won the Marian Anderson award for

further study, is interviewed as he appeared in concert at A and T college, Greensboro,

N. C. Conducting the interview are Misses LaFrance Kleckly (left) of Orlando, Fla.

and Ruth White, Liberty, N. C., both students at the college.

## IS FIRST TO PLAY ROMANTIC LEAD

## Mattiwilda Dobbs Thrills In Metropolita

By JOSEPH R. MARSHALL

NEW YORK — (INS) — Mattiwilda Dobbs from Atlanta, Ga., gave warm pleasure to a packed Metropolitan Opera house Friday night in the dramatic soprano role of Gilda.

She bore her honors — first Negro singer of a romantic lead at the Met — with a lyric voice and warmth in the part of the daughter of "Rigoletto."

box. 11-12-56

KNOWN AS A coloratura, the young, handsome lady worried the audience only during the second act, when she first appears in Verdi's lovely opera. There were moments when her voice showed nervousness.

But opposite powerful Leonard Warren as Rigoletto and romantic tenor Jan Pearce as The Duke she went on to warmer applause in the dramatic third and tragic fourth acts.

AMONG THE delighted audience were Miss Dobbs' mother and her father, John Weisley Dobbs, a retired railway mail clerk of Atlanta.

The coloratura soprano has studied under a Marian Anderson scholarship.

Miss Anderson, a contralto, was the first colored artist to star at the Met, in the gypsy role of the "Masked Ball" in 1954.

MISS DOBBS first studied singing at Spelman College, Atlanta.

In 1950, she won the International Music Competition in Geneva, toured Europe and made her operatic debut at La

## n Debut

Scala, Milan.

HER ALMOST too strong acting and lovely voice brought great emotion to the part of Gilda, which she sang for the first time in Italian. The applauding audience left no doubt that it would like to hear Miss Dobbs more often at the Met.

Strong praise for Miss Dobbs' debut and high approval of the other participants in "Rigoletto" marked the reviews in the New York four morning newspapers.

DOUGLASS WATT, of the Daily News, enthusiastically led the praise saying: "This girl, Mattiwilda Dobbs, has got it . . . a coloratura soprano. Miss Dobbs is alone among her contemporaries in being able to combine florid vocalism with warmth of expression."

Howard Taubman in the Times seconded with the judgment: "All told, a fine debut. It may even be that greatness is within this girl's reach."

THE HERALD Tribune critic summed up the season's first production of "Rigoletto" as, "a real old-fashioned grand opera evening." He added: ". . . the beauty of last night's 'Rigoletto' was that all

the other (singers) held their own in the face of such a galaxy of top notch principals."

New York Daily Mirror critic Robert Coleman noted that Miss Dobbs in her debut had the united sympathy of the singers and audience. "It was obvious that the entire cast was doing everything possible to make her feel at home," he said.



MATTIWILDA DOBBS  
Convincing 'Gilda'

*Mattiwilda Dobbs' On Met's Roster  
Marian Anderson's Name Missing*

By A. E. WHITE

NEW YORK. — (ANP) — Announcing the complete roster of the celebrated company of singers, the Metropolitan Opera includes baritone Robert McFerrin, in his second season, and newcomer Mattiwilda Dobbs, coloratura, who only two years ago made her New York debut.

The name of Marian Anderson is missing from this season's roster. The music world acclaimed Miss Dobbs rising young Atlanta beauty who had caused ripples of excitement in New York when she sang the difficult role of "Zerbinetta" in Strauss' opera "Ariadne aux Naxos."

Miss Dobbs received a tumultuous reception here, then she returned to Europe for additional concert and opera engagements.

Last summer, when Met manager Rudolph Bing announced signing Miss Dobbs, there was speculation as to what roles she'd have. This was settled last week, when in the same announcement of the Met Company, Miss Dobbs was scheduled to do Gilda in Verdi's "Rigoletto."

And strangely enough, also in the Met company this season is the Junoesque soprano Mariquita Moll who sang the lead at Mattiwilda's debut.

The signing of Miss Dobbs ends speculation on whether she, Leonette Price, who has done opera on TV, or brilliant Adele Addison would follow Marian Anderson into the Met.

Among the managers, coaches and pluggers — an army of which attended the fabulous Anderson Met debut, opinion was divided with each singer having her strong supporters planting hints and seeds of stories.

But back to the Met company. Absent this year-and conspicuously so — is the name of Miss Anderson. It is not unusual for a star of Miss Anderson's ability to drop out of the Met cast by mutual consent.

Miss Anderson actually loses financially by appearing with the

famous operatic company. Here, top pay for stars is \$1,000 per performance. In concerts Miss Anderson's fee is \$3,000 per appearance. Of course, this dwindles considerably after making deductions for manager, publicity, accompanist and travel, yet the aggregate surpasses a season's pay at the Met.

Last year, McFerrin was sparingly used, possibly due to heavy concert commitments.

In spite of these monetary differences, no singer in his or her right mind refuses an invitation to sing at least one season with the Met. Why? Prestige of course. The use of the Met's name in advertising concerts is worth the price for the singer's performances.

Which raises another and final question. Will Miss Dobbs — sensational as she is — and McFerrin, who must be an excellent voice to be signed by the Met — accompany the troupe which usually goes on tour at the end of every season? Many Southern cities are included in the itinerary. The answer, surprisingly enough, may be "Yes" now that the climate of racism in some spots is showing a change toward tolerance. The answer may be a flat, unqualified "No."

*Met's New Coloratura*

The Metropolitan Opera has a dazzling new coloratura soprano. She is Atlanta-born Mattiwilda Dobbs, 31, pert, appealing to the eye, solacing to the most operagoer's ear. She made her debut as Gilda in "Rigoletto" last week, and the event was doubly important, for she is the first Negro to sing a romantic lead at the Met.\*

"Rigoletto," despite some of the most grippingly grisly melodrama in grand opera, is distinctly dated. Whenever Gilda has a spare moment, the orchestra lapses into a kind of soft shoe accompaniment, leaving wide-open spaces for her graceful vocal glides and glitters. Soprano Dobbs sounded smooth as cashmere beside the tweedy textures of Tenor Jan Pearce and Baritone Leonard Warren. Her phrasing

was always neat and true; in lyrical passages her voice floated with never an edge. In Verdi's showy old coloratura bits, e.g., *Caro Nome*, it glittered clear and bright as a glockenspiel in a football band. She was nervous at first—her vibrato was fast as a canary's, and she heaved her pretty bosom with each breath, which is not regarded good form—but she stopped the show several times, and the bravos rang out like pistol shots when she finished.

Soprano Dobbs has traveled as far and fast as her admirers could have hoped, since she bowed at La Scala as Elvira in Rossini's *L'Italiana in Algeri* three years ago (TIME, March 16, 1953). In Europe

\* Famed Contralto Marian Anderson broke the singers' color barrier two years ago in the role of the Negro Ulrica in Verdi's *Un Ballo in Maschera*. Three weeks later, Baritone Robert McFerrin made his Met debut as Amonasro in *Aida*. Ballerina Janet Collins was the first Negro ever to be featured at the Met (in 1951), also in *Aida*.



Frank Lerner

**SOPRANO DOBBS AS GILDA**

As bright as a glockenspiel. she has appeared before both opera and concert audiences from Stockholm to Milan. While studying in Paris she met her husband, a Spanish journalist named Luis Rodriguez, lost him 14 months later (he died of a liver ailment), two days before she was to sing a command performance of *Le Coq d'Or* at London's Covent Garden. She went on (as the Queen of Shemakhan) despite the tragedy, now thinks "singing helped."

Mattiwilda (a contraction of the names of her maternal grandmother) made her U.S. stage debut with the San Francisco Opera a year ago, was back in Covent Garden last February when word came that the Met wanted her to sing four

Gildas this season. She was asked to keep it a secret until the opera made the announcement, so her only celebration was to sing "especially well that night."



**METROPOLITAN OPERA FIGURES**  
Matiwilda Dobbs, his new coloratura soprano find, is congratulated backstage by Rudolph Bing, manager of the Metropolitan Opera, following

her performance in "Rigoletto" last week. Miss Dobbs was the first colored woman to sing a romantic lead part in the famed house.

## Miss Dobbs Hailed In Debut at Met



**Makes Met Debut** — Pretty mezzo soprano Matiwilda Dobbs of Atlanta, Ga., made her debut at the Metropolitan Opera House, culminating a life-long dream. Miss Dobbs is shown as Gilda in Verdi's "Rigoletto."

NEW YORK — Mattiwilda with the famed company. Two Dobbs, 29-year-old coloratura seasons ago, Marion Anderson soprano from Atlanta, Ga., was and Robert McFerrin joined the at home on the Metropolitan Metropolitan. Opera stage Friday night and singing Gilda in Verdi's "Rigoletto," Miss Dobbs had her happy that she was there. first experience with the role Miss Dobbs became the third in its original Italian. She sang Negro to sing a principal role Gilda before in Covent Garden

In London in English.

Critics were lavish in their praise of Miss Dobbs' debut.

**Matiwilda Dobbs**  
~~Daily World~~  
**Triumphs In Met**  
~~Atlanta, Ga.~~  
**Opera Appearance**  
~~area. 11-13-56~~



**MISS DOBBS**

By JOSEPH R. MARSHALL  
NEW YORK — (INS) — Mattiwilda Dobbs from Atlanta, Ga., gave warm pleasure to a packed Metropolitan Opera House this weekend in the dramatic soprano role of Gilda.

She bore her honors — as first Negro singer of a romantic lead at the Met — with a lyric voice and warmth in the part of the daughter of "Rigoletto."

Known as a coloratura, the young, handsome lady worried the audience only during the second act, when she first appears in Verdi's lovely opera. There were moments when her voice showed nervousness.

But opposite powerful Leonard

Warren as Rigoletto and romantic make her debut tonight. Among tenor Jan Pierce as the Duke she them are Lawrence MacGregor, went on to warmer and warmer chairman of the board of the applause in the dramatic third and college, Albert E. Manley, president, and Mrs. Chauncey Wad- tragic fourth acts.

Among the delighted audience were board member.

Miss Dobbs' mother and her father, John Wesley Dobbs, a retired railway mail clerk of Atlanta, were at making her debut tonight.

The coloratura soprano has studied under a Marian Anderson schoolship. Miss Anderson, a contralto, was the first Negro to star at the Met. in the Gypsy role of the "very easy" to sing on the Met. "Masked Ball" in 1954.

Miss Dobbs first studied singing at Spelman College, Atlanta.

In 1950, she won the International Music Competition in Geneva, toured Europe and made her operatic debut at La Scala, Milan.

Her almost too-strong acting and lovely voice brought great emotion to the part of Gilda, which she sung for the first time in Italian. The applauding audience left no doubt that it would like to hear Miss Dobbs more often at the Met.

## A New Gilda Tonight

# Family Rallying For Negro's 'Met' Debut

By Paul V. Beckley

Mattiwilda Dobbs will be the first Negro to sing a romantic lead on the Metropolitan Opera stage when she makes her debut tonight in Verdi's "Rigoletto."

The coloratura soprano, whose voice has lyric soprano qualities as well, will also be singing the role in Italian for the first time, for in performances at London she sang Gilda in English.

### Family Arrives Today

All members of her family who could make the trip were to arrive this morning to attend the performance. Her father, John Welsey Dobbs, a retired railway mail clerk, and her mother, Mrs. Irene Dobbs, will hear their daughter from the second row of the orchestra floor. Four of her five sisters will also attend the performance. They are Mrs. Julie Butts, Mrs. Josephine Clement, Mrs. Millie Jordan and Mrs. Willie Blackburn.

Her parents are arriving from Atlanta, while the sisters will be traveling from Durham, N. C., Jackson, Miss., and Atlanta, Ga.

### "Very Excited." She Says

Miss Dobbs first studied singing at Spelman College at Atlanta, and a group of officials of that school will also hear her



Mattiwilda Dobbs as Gilda in Verdi's "Rigoletto."

Although the singer said yesterday, John Wesley Dobbs, a retired railway mail clerk of Atlanta, at making her debut tonight, she appeared calm enough. At rehearsals she said she discovered that contrary to reports to, was the first Negro to star at she had heard, it had proved the Met. in the Gypsy role of the "very easy" to sing on the Met stage. She also said she felt everything would go "all right" tonight.

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*Defender* MATTAWILDA DOBBS  
Sat. 3-10-56 P.15

# 'She's Another Anderson Said Hurok At Debut

*Defender* Sat. 3-10-56 P.15

By ALVIN E. WHITE

NEW YORK — (AP) — When famed temple of music, a prophecy made two years ago by manager of the Metropolitan Opera last week signed coloratura soprano Sol Hurok was fulfilled.

soprano Mattawilda Dobbs to a contract to sing next season in the

Miss Dobbs was appearing one night with the Little Orchestra Society directed by Thomas Schurman in her first difficult presentation. A packed hall was on hand to greet the concert, one of a series given by the Little Orchestra—but most of them wanted to hear this much talked-of new coloratura soprano, Mattawilda Dobbs.

Backstage, performers who were to appear with Miss Dobbs were a-dither. None of them knew the young woman, few had heard her sing. Every time a new face appeared backstage, whispers were "Is that Dobbs?" And every whisper was answered with a head shake. This was no group of novices — here were singers who had won their honors at the Met.

When Mattawilda sang "Zerbinetta's Air" in which she flirts outrageously with three male suitors, thunderous applause followed the last notes of the difficult number. Miss Dobbs was "in." As one critic put it "that girl will storm her way into the Metropolitan opera set. Just watch."

That night, Sol Hurok envisioned Miss Dobbs as a star of Marian Anderson's caliber, but the young woman, then 28, took it in stride and said she had to be shown.

#### SHE'S ANOTHER

Happiest persons in the backstage melee were the young sopranos' proud parents and sisters. Equally jubilant was Miss Florence Read, president emeritus of Spelman, who flew all the way from Los Angeles, where she is living in retirement, to hear Mattawilda. "I wouldn't miss this for worlds," she jubilantly declared, planting a kiss on Mattawilda's cheek.

Next morning, New York's acidulous music critics were unanimous in their lavish praise for the star that had burst on the horizon. Never once though, did Mattawilda doubt her ability. She only wanted to prove it.

The career of Mattawilda Dobbs is fantastic. Born in Atlanta, Ga., one of six daughters of Atlanta's outstanding J. Wesley Dobbs, Mattawilda, who named after her grandmother, began singing when she was seven in Atlanta's First Congregational church.

But she didn't consider singing seriously until she entered Spelman college. In 1946 she came to

#### MATTAWILDA DOBBS

New York after graduating from Spelman, continuing her college work at Columbia university.

In 1951, she won a John Hay Whitney Fellowship to study abroad, which gave her an opportunity to sing in Italy and Holland. Her triumph came when she sang at La Scala opera house in Milan, the first of her race to sing in the "cradle of the opera" which has given many famous singers to the world. Passing this was the test for the Atlanta singer.

She became a fixture at English music festivals, appearing at Covent Garden by Royal Command. Meanwhile, the singer had married a Spanish journalist, Don Luis Rodriguez Garcia de la Piedra. Death cut short this idyllic marriage just at the time Miss Dobbs was reaching the pinnacle of her career. Her husband's untimely death came just as she was preparing for the London royal concert and because her husband had so ardently wished her to have this honor, Miss Dobbs went through the performance, but brilliantly.

Speculation is rife over which operas Miss Dobbs will sing next season. She has eight in her repertoire and since there has been a good public reception for the revised and revived "Magic Flute," considerable anticipation

has Miss Dobbs doing this difficult role next season at the Met



ENGAGED BY 'MET': Mattawilda Dobbs, American coloratura soprano, who will perform with the opera company during 1956-57 season.

## 'MET' SIGNS TWO FOR NEXT SEASON

*New York*  
Two Sopranos, Mattawilda Dobbs and Antonietta Stella,

#### Are Added to Roster

*Fri. 3-10-56-37*  
Mattawilda Dobbs, American coloratura soprano, and Antonietta Stella, Italian dramatic soprano, have been engaged for the 1956-57 season of the Metropolitan Opera Company.

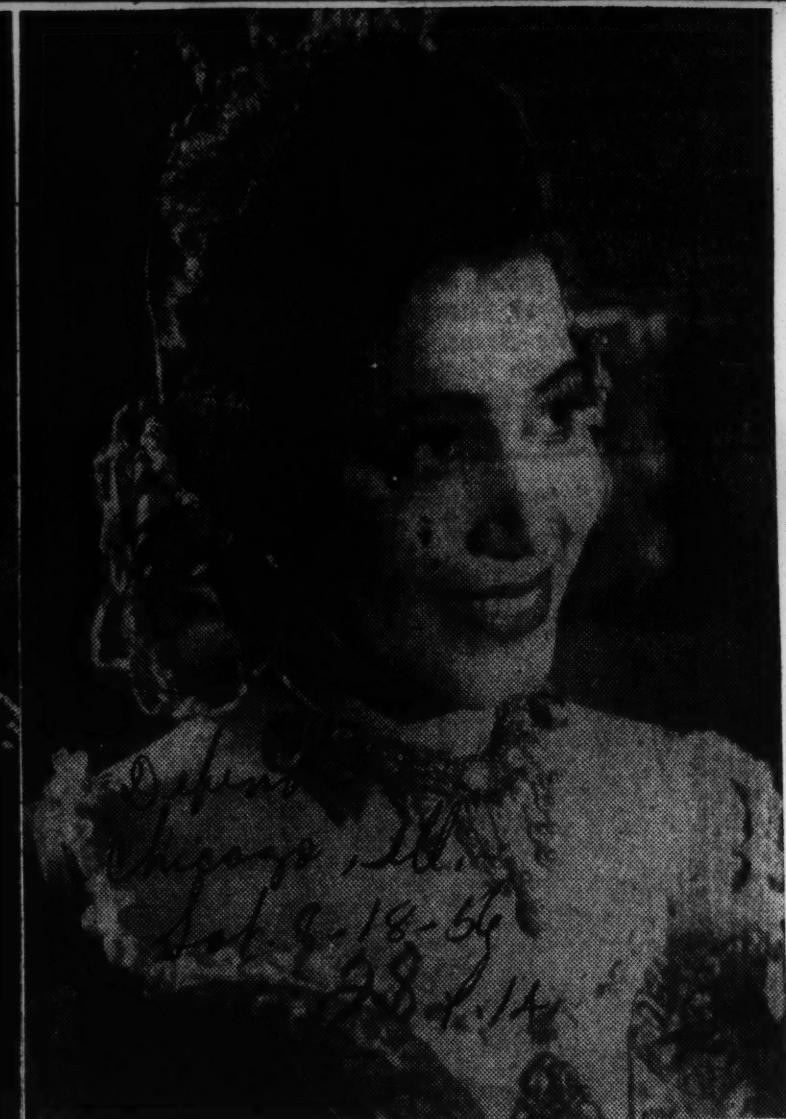
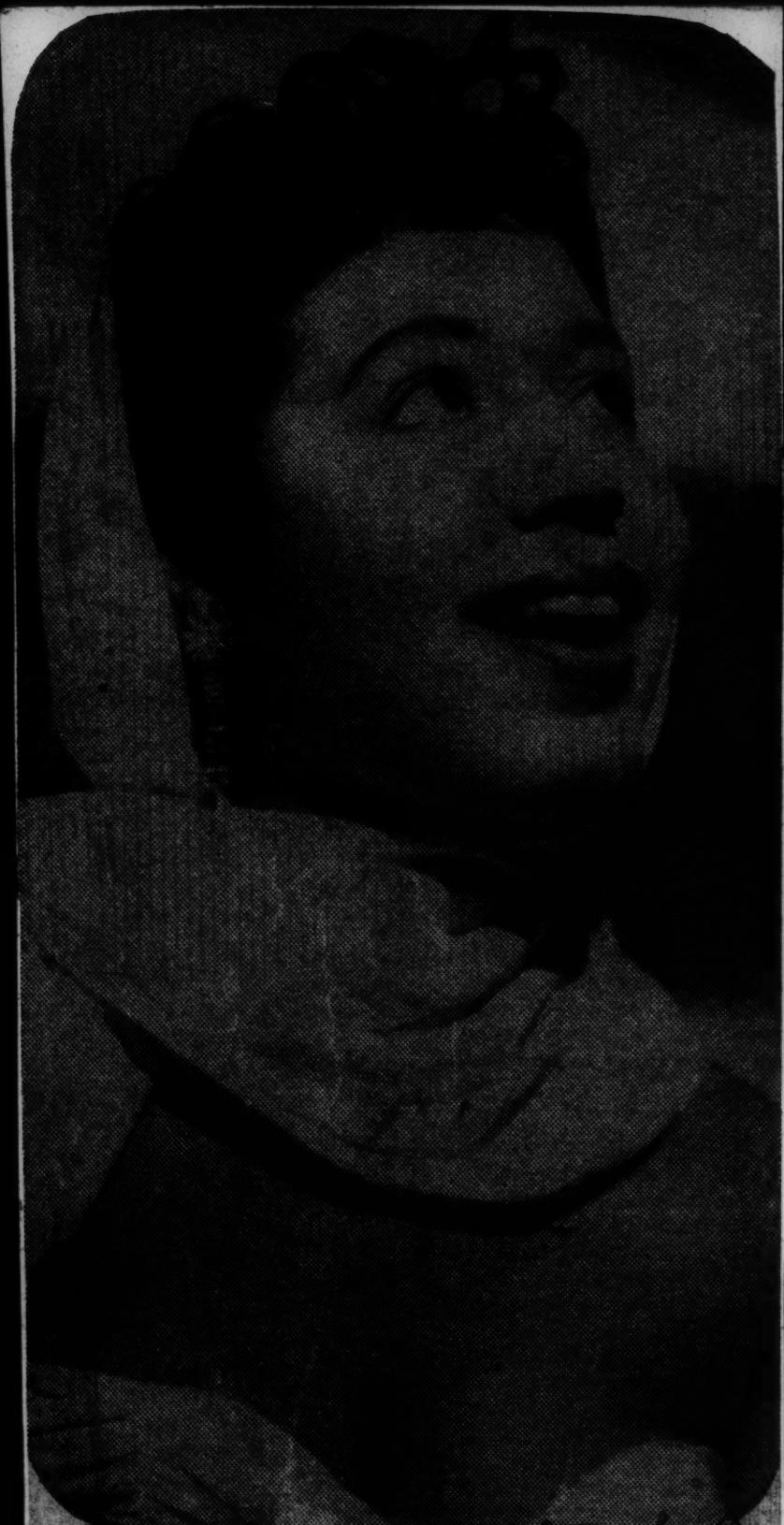
Atlanta-born, Miss Dobbs is the third Negro singer engaged by the Metropolitan Opera. The first was Marian Anderson. Robert McFerrin, baritone, was the second.

Both Miss Dobbs and Mr. McFerrin were aided in their careers by scholarships awarded by Miss Anderson.

Miss Dobbs made her operatic debut at La Scala in Milan in 1953, singing Elvira in Rossini's "L'Italiana in Algeri." She has sung leading roles also at Covent Garden, London, and at the Glyndebourne Festival. She made her American operatic debut in San Francisco last fall as the Queen in Rimsky-Korsakoff's "The Golden Cockerel."

Miss Stella, who has been singing during the current season at La Scala, made her operatic debut in 1949 at Spoleto as Leonore in "Il Trovatore." During the following seasons she sang in several Italian opera houses, as well as in Germany, the Netherlands, Spain and Portugal. She made her Covent Garden debut last summer.

Miss Stella's roles include Donna Anna in Mozart's "Don Giovanni," Elsa in Wagner's "Lohengrin," and the female leads in Verdi's "Don Carlo," "La Forza del Destino," "Un Ballo in Maschera," "Othello" and "Falstaff."



**MATTIWILDA DOBBS**, the Georgia-born soprano, is a sensation in London opera circles where she has been appearing since her arrival in Europe. Here, Miss Dobbs an-

pears as "Queen of Shemakhan," who marries King Dodon (England's Howell Glynne) at the famed Glyndebourne opera festival.

## Mattiwilda Dobbs In Met. Wed. 10-31-56

**Debut Nov. 9**

*Atlanta, Ga.*  
Native Atlantan, Mattiwilda Dobbs will make her Metropolitan Opera debut Nov. 9, as Gilda in Verdi's "Rigoletto."

Miss Dobbs will be the first woman from Georgia to appear in grand opera and the second native of the state. The other singer was a man.

This will be the first "Rigoletto" of the Metropolitan season. Leonard Warren will sing the title role and Jan Peerce will appear as the Duke. Helen Vanni will make her debut in the smaller part of a page.

*Concert P. 1 Pittsburgh Pa.*  
**Signs Met Contract**—Among the six new American-born singers engaged by the Metropolitan Opera Company for the forthcoming season is internationally famous Mattiwilda Dobbs, soprano, who replaces Marian Anderson. Re-engaged is baritone Robert McFerrin.

**MATTIWILDA DOBBS**, the Georgia-born concert artist will be heard in an overseas

broadcast from Holland Sunday Aug. 19 over CBS radio.

## Mattiwilda Dobbs, Soprano, Gives Recital in Town Hall

Jan. 1-31-56

By Francis D. Perkins

A year after her first recital in Town Hall, Mattiwilda Dobbs gave her second concert there Sunday night, when Ned Rorem played the piano parts of five of his songs. Paul Berl was the accompanist for the rest of a program which was not of the type usually expected from a coloratura soprano. There was, indeed, one work specifically indicated for this type of voice, a "Concerto" by Rheinhold Gliere in a list which also offered Bach and Handel arias, songs by Hugo Wolf and Heitor Villa-Lobos' "Bachianas Brasileiras" No. 5.

As in her previous recital here, and her two appearances with the Little Orchestra Society, Miss Dobbs displayed a remarkable voice, bright in hue, fluent and flexible, faithful to the pitch, whose tones, including the topmost ones, have a satisfying volume. Her singing also revealed musicianship and well-controlled volume; the latter was strikingly shown in one or two long crescendos. As a rule, the timbre was admirably clear; there were some slightly hard-surfaced vocal passages and some in which she seemed to bear down on her tones, although without a sense of effort.

In the first group her best singing was in the lyric flow of Handel's "Care Selve" rather than in the livelier other two arias. Due partly to the nature of the program, there was somewhat less of the sparkle associated with her singing. The second part of the wordless Gliere work, however, disclosed notable technical agility as well as tonal appeal; the closing altitudinous note has both clarity and full focus.

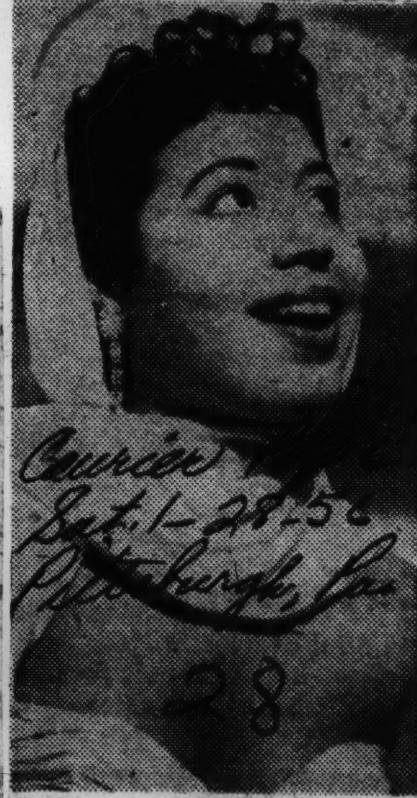
As compared with her previous recital, she showed an advance in expressive discernment, realizing the general mood and atmosphere of what she sang, while sometimes missing its full emotional content. There also seemed to be a need of a wider span of vocal hues for a program such as this; her lower notes were appealing, but lacked the positive color which prevailed elsewhere.

Except for "Alleluia," composed ten years ago, Mr. Rorem's six songs had not been sung publicly before in this country. In general, they had a pleasing, vocally grateful melodic line and atmospheric evocation; "From 'le Comenes'" was more declamatory in character, and "Alleluia" had the most positive musical profile. These were well sung, apart from not particularly intelligible enunciation, and the soprano provided some of her most evocative interpretations of the evening in the poignance and momentum of the Vilh-Lobos work.



## Courier Sat. 1/28/56 To Europe

*Courier Sat. 1/28/56  
To Europe*  
Soprano Mattiwilda Dobbs, who launched her American season last October at the San Francisco Opera and thus became the first Negro artist to appear there, left for London via BOAC plane, en route to a fifteen-month tour of Europe.



**Town Hall — Mattiwilda Dobbs.** Atlanta-born coloratura soprano of London's Royal Opera, Convent Gardens, will be presented by S. Hurok in concert at Town Hall, Sunday evening. This will be Miss Dobbs' last appearance in New York this year. Feb. 1 she returns to London to perform at Convent Garden for the remainder of the season followed by appearances at The Glyndebourne Festival.

## MATTIWILDA DOBBS

### Music: An Artist Sings

*Courier Sat. 1/28/56  
To Europe*  
Soprano Mattiwilda Dobbs, coloratura soprano, At Town Hall. Recitative and aria from The Wedding Cantata. Excerpts from Atalanta, Joshua, Handel. Nun wandere, Maria; Die Spröde; die Bähnle; Eifentille. Pippa's Song: The Silver Swan; Cradle Song; Sally's Smile; From Cleomenes (first United States performance). Ned Rorem. Bachianas Brasileiras No. 5. Villa-Lobos.

Jan. 1-31-56

BY HOWARD TAUBMAN

**MATTIWILDA DOBBS.** American soprano, sang with seriousness of purpose and refinement of taste at Town Hall Sunday night. Her program, save for a rapid show-piece by Gliere, did her credit, and she sought to make music with every composition she undertook.

Her voice is flexible, wide in range and accurate throughout the scale, including the top tones. She has technical address and she makes it serve musical ends. There was no question of the intelligence and sensitivity of Miss Dobbs' singing but, as the evening went on, one wondered whether she could break through the bounds of good taste and remind us that music can be flame and passion as well as controlled beauty.

*New York, N.Y.*

In the final number of her printed list, Villa-Lobos' "Bachianas Brasileiras" No. 5, Miss Dobbs let herself go. Her voice took on fresh colors, and her singing became charged with excitement. Here was a performer with plenty of temperament, the one quality that had been missing up to this point.

There was a great deal of lovely singing earlier in the evening. Miss Dobbs' handling of Handel's "Care Selve" from "Atalanta" was notable for its style, and the closing pianissimo was floated and sustained with matchless purity. Her group of Wolf songs was done with sympathy for their elusive emotions. Paul Berl, a discreet accompanist, played with special effectiveness here.

Miss Dobbs gave the first United States performances of five songs by Ned Rorem and the young American composer was at the piano when she sang them.

Mr. Rorem belongs to the conservative school of com-

posers. He attempts — and achieves — lyricism in his songs, and he writes ingratiatingly for the voice. The music to "Pippa's Song" did not match the ecstasy of Browning's lines, but "Cradle Song" had an artless tenderness and "Sally's Smile" and "From Cleomenes" conveyed a personal mood.

Miss Dobbs sang Mr. Rorem's songs, like everything else, with conviction. She is an artist.



Mattiwilda Dobbs

## Miss Dobbs To New York Atlanta's Town Hall

Jan. 1-28-56

Atlanta's celebrated coloratura soprano, Mattiwilda Dobbs, will make her second annual appearance at New York's Town Hall on Sunday night, after which she will move to Hartford, Conn. for her last concert prior to joining the Royal Opera House (Covent Garden) in London on Feb. 1.

Last year Miss Dobbs in her Town Hall recital sang to a capacity audience in an S. Hurok presentation. She left Atlanta recently where she spent Christmas and New Years with her family.

Miss Dobbs will sing three operas at Covent Garden: "Le Coq D'Or," "Rigoletto" and "Tales of Hoffmann."

She will spend June, July and August at Glynde Bourne where she will sing Mozart operas in celebration of his anniversary year. She will interpret "The Abduction from the Seraglio."

## Mattiwilda Dobbs To New York Atlanta's Town Hall

*New York, N.Y.* — Sol Hurok announced last night that Atlanta's Miss Mattiwilda Dobbs, world famous coloratura soprano, will sing the leading role in "Atalanta" in the Metropolitan Opera's presentation of "Atalanta."

The arrangements made between Mr. Hurok and Metropolitan manager Rudolph Bing will make Miss Dobbs the second Negro artist to appear with the company. Last year Marian Anderson sang the title role in "Atalanta the Sorceress" in "The Masked Ball."

Atlantaans last got to hear Miss Dobbs in person when she was presented in concert at the Wheat Street Baptist Church. She is the daughter of Mr. and Mrs. J. W. Dobbs of 540 Houston Street.



MATTIWILDA DOBBS  
To make Met debut

### Our Mattiwilda Makes Met

("Let us break bread together.") *Daily World*  
Georgians and those in high appreciation of art might justly feel proud of our own Mattiwilda Dobbs, world famous coloratura soprano, who will sing the leading roles this season in the Metropolitan Opera's presentation of "Rigoletto."

Being a native born Georgian, having made her debut here in her native health, there is somewhat of a local pride taken in this unprecedented success of one making the high roles of one of the most rigid and technical fields within the grasp of mortals.

In a trip around the world, Mattiwilda has charmed high personages of state and those acute critics so current with the demands of the time. *Atlanta Journal*

In the mastery of her field, her talent has made its own competitive strides. In its soothing and caressing tenderness it has inquired into the sentimentalities of a nation; enrapturing every phase of custom and practice making for a united brotherhood and stressing the doctrine of equality wherever man is found.

In that Mattiwilda has well demonstrated that desire of one of old who said: "Let me sing a nation's songs; I care not who writes its laws."

May she continue to grow in spirit and in stature that while a troubled world is confounded in its stress and tension, she will exhort the minions of every kith and kin, creed and sect to "Let us break bread together."

**N.Y. INTERNATIONAL AIRPORT** — Coloratura soprano Mattiwilda Dobbs, who launched her American season last October in the San Francisco opera and thus became the first Negro artist to appear there, left for London recently via BOAC plane, en route to a 5-month tour of Europe. Miss Dobbs, born in Atlanta, Ga., will give 14 performances at London's Royal Opera in Covent Garden and then tour France, Germany and Spain before returning to the U.S. in 1957.

## Miss Dobbs to enter Met's sacred portals

Jan. 3-3-56

Metropolitan this season.

**NEW YORK (NNPA)** — Miss Mattiwilda Dobbs, daughter of John Wesley Dobbs, of Atlanta, grand master of Georgia Masons, will join the Metropolitan Opera next fall. *Dallinow, Mo.*

Miss Dobbs, a coloratura, will be the third colored person to sing principal roles on the Metropolitan stage.

Miss Dobbs has appeared in Genoa as Queen of the Night in Mozart's "The Magic Flute" and as Olympia in "Tales of Hoffman" at Covent Garden in London. New productions of both operas have been staged at the

To Sing Next  
Season, Says  
Rudolf Bing  
Jan. 3-2-56  
Third Negro  
Signed With P. 9  
August Body

**NEW YORK.** — (NNPA) — Miss Mattiwilda Dobbs, daughter of John Wesley Dobbs, of Atlanta, grand master of Georgia Masons, will join the Metropolitan Opera next fall, it was announced Thursday by Rudolf Bing, general manager, *Kansas City, Mo.*

Miss Dobbs, a coloratura, will be the third colored person to sing principal roles on the Metropolitan stage.

Mr. Bing did not disclose what role the singer would portray next season, but Miss Dobbs has appeared in Genoa as Queen of the Night in Mozart's "The Magic Flute" and as Olympia in "Tales of Hoffman" at Covent Garden in London. New productions of both operas have been staged at the Metropolitan this season.

Marian Anderson, noted contralto, was the first colored singer to appear in a featured role at the Metropolitan, making her debut in Verdi's "Ballo in Maschera."

Miss Dobbs, who was started on her musical career when she won a Marian Anderson scholarship in 1947, attended that performance.

Robert McFerrin, who was the first colored singer to enter the Kathryn Long opera training courses at the Metropolitan in 1953 made his debut on Jan. 27, 1955 as Amonasro in Verdi's "Aida."

Miss Dobbs is now at Covent Garden where she is singing leading roles in three operas, including that of Gilda, the Queen, in "Le Coq d'Or," the opera in which she made her American debut last fall at the San Francisco Civic Opera.

# Meet Fats Domino, 250

*From American Battison, Md. Sat. 8-11-56*

## sounds of controversy

By SAM LACY

Fats Domino and Elvis Presley are no more closely resembled than an elephant and a gazelle. Yet, they're as alike as two frisky kittens in a litter.

Whether you like them or not, you're forced to admit they must have something — both of 'em.

No two public figures in the country are more controversial at the moment than this pair, unless it be Nixon and Stassen. And few people anywhere are making more money, unless you include the printers at the *Ms.*

Domino and Presley take turns hogging the spotlight on the "rock 'n' roll" hit parade. Wherever they go, they're mobbed by admirers. Still, if you listen to the people in the street, you're not sure whether Fats and Elvis are artists or hooligans.

Each makes his own contribution to the craze of the day. Presley with his hip-swinging and nasal whine; Domino with his foot-stomping and husky shout.

**SINCE THE** Mississippi guitar player has been rather freely exploited on several of the nation's leading television shows, this look-see, perhaps, should concern itself with introducing the 250-pound piano player from New Orleans.

Fats, who now is happily married and the father of six children, was christened Antoine when he first saw the light of day 28 years ago in the Louisiana metropolis.

AS SO OFTEN happens, his New Orleans birthright exposed him to the influence of the great "Papa" Celestin and the equally talented Kid Ory, both of whom have discovered a raft of topline artists—Fats Waller, Louis Armstrong, et al.

One of ten children, Fats was the only one with musical inclinations. And he showed them

early.

Domino was singing in New Orleans cafes when he was only ten years old.

His first music lessons came from an uncle, Hariss Verett, who played in the Celestin and Ory bands of the early 1930s. And he had to master them well to have attained his present heights.

**TODAY, FATS** has 26 records behind him, including his own versions of "Blue Heaven" and "I'm In Love Again," both of which have remained close to the top of the disc jockey charts for the past seven weeks.

Most of his platters are based on numbers he wrote himself. Among them are "Ain't That a Shame," "Poor Me," "You Keep Knocking" and "Don't Blame It on Me."

Despite the fact these are waxed on a small label, Imperial, the demands for Domino's rival the requests for the Perry Comos and Eddie Fishers and Tony Martins.

In addition to the royalties he's pulling — often as the artist as well as composer — Domino is turning box offices in a constant "hit" on his current tour of the West Coast.

Conservative estimates place his B.O. gross alone for the year, at a round half-million dollars.

Co-starred with Louis Jordan on July 3, Domino pulled \$12,000 into Oakland (Cal.) Auditorium.

**ASKED WHAT** he thinks about the controversy over "rock 'n' roll," Domino looks befuddled.

"To tell you the truth," he told a West Coast newspaper man recently, "I don't even know what 'rock 'n' roll' is. My guys and I just play with a rhythm from Dixieland jazz. If that's 'rock 'n' roll' there isn't anything wrong with it."

**A HUGE MAN**, as you must conclude at 250 pounds, Domino is compelled to pay particular

attention to his appearance. And it is immaculate.

He has 30 tailor-made suits, 200 pairs of specially constructed shoes, dozen of hand-made shirts and countless neckties.

Fats also has "several" Cadillacs.

The Domino bandmen have been with him since he started in 1945. The turnover is probably smaller than in any other well-known group in the country.

The reason is all his sidemen know his strict rules for behavior and none ever crosses the line.

\*\*\*

**NATURALLY**, the pay helps. Fats' salaries are reputedly higher than those prevailing in most aggregations of comparable size.

Also having much to do with the steadiness of the group is Domino's practice of picking up the expense tab whenever he has had a particularly successful stand.

During the past year, Fats has had only one week off. The rest of the time he has been working steadily. And what did he do with his free week?

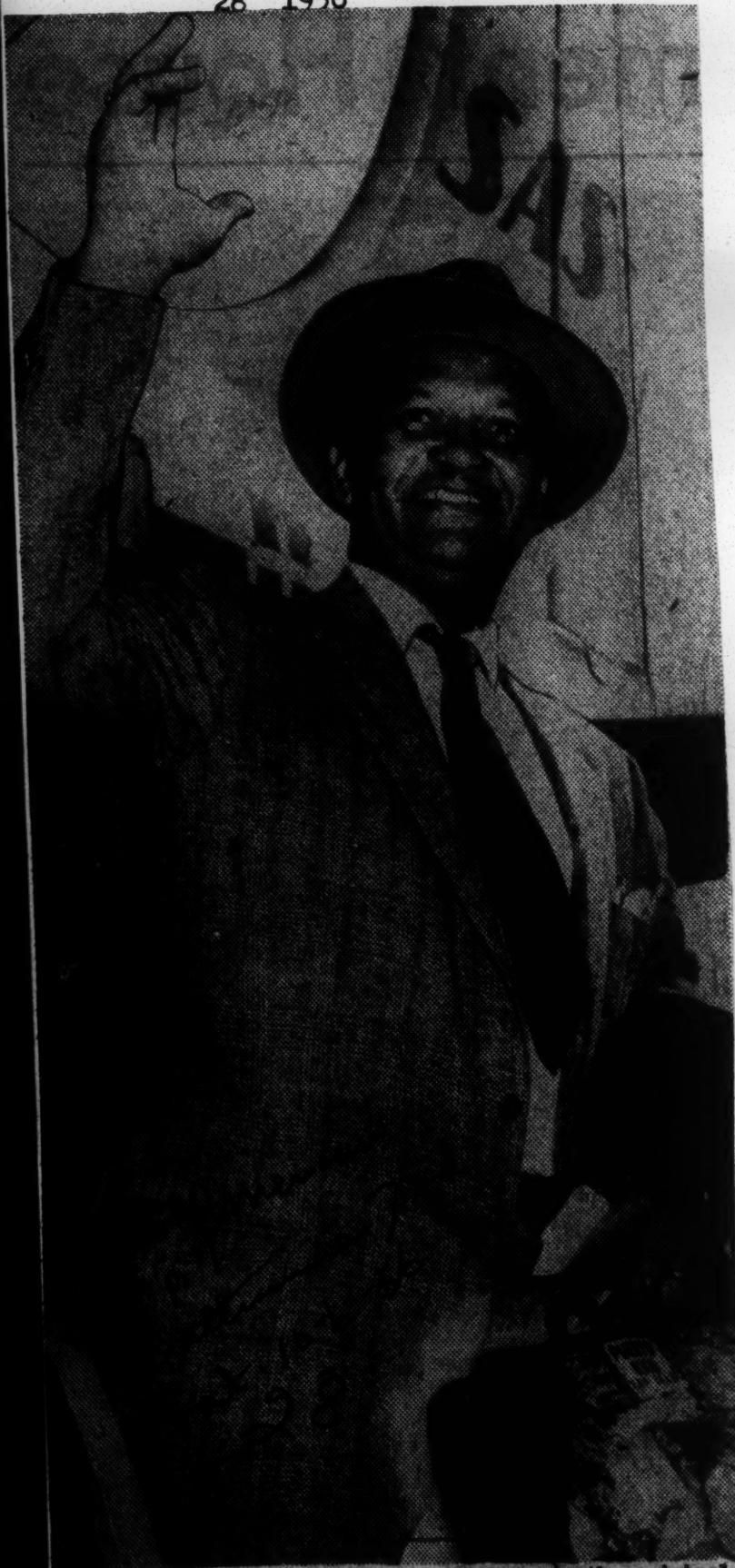
Went home and bought a \$2,500 piano for his son.



FATS DOMINO

28 1956

TODD DUNCAN



OFF TO EUROPE—Todd Duncan, the original "Porgy" of the "Porgy and Bess" musical, left last week from Idlewild Airport for a 3-month concert tour of Europe. The singer will cover Italy, Spain, Portugal and Scandinavian countries before returning in time to spend Christmas at home.

Sir: *Time* 9/14 Chicago Ill.  
Your article on Ellington was a most welcome diversion from the news of the Nile and the Democratic circus in Chicago. Only one criticism: the shot of the Cotton Club shows the highness of hi-de-ho. Cab Calloway with the chicks, and not the Duke. Of course Cab spent many moons at that bistro. But please let this not discourage you from printing a shot of Duke at the Cotton Club.

*Time* 9/16 GREN MARSH

Regina, Sask.

Reader Marsh is right. Says Photographer Max Haas: "I took that picture in the Cotton Club some 25 years ago, thought it was Ellington. The picture has run in publications in the U.S. and



THE DUKE & FRIENDS\*

all over the world. Until now, no questions were raised." For a picture of the Duke, celebrating his 39th birthday at the Cotton Club in 1938, see cut.—ED. Comité International Olympique

Chicago

\* *Time* 9/16 Chicago Ill.  
From left: Xylophonist Red Norvo, the Duke, Lyricist Henry Negro and Composer W. C. (St. Louis Blues) Handy.

Duke Ellington  
Featured in  
*Time Magazine*

In the midst of the convention clamor at Chicago and San Francisco, *Time Magazine* (Aug. 20) was devoted seven of its page to Jazzman Duke Ellington. The cover too, is graced with the likeness of America's most sartorially correct musical genius. It provides a refreshing interlude & respite, (literally, at least), from promises

Duke Ellington

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## DUKE ELLINGTON

and planks, and from the tiresome assaults of the aesthetic depravity of summertime rock 'n' roll. For that matter, winter time, spring and autumn time as well).

The time article is appropriately entitled "Mood Indigo . . . and Beyond."

It is altogether synonymous with Duke Ellington and with an era a great orchestration superbly interpreted by eloquent artists. Add to Mood Indigo, Sophisticated Lady, In My Solitude, Take The "A" Train, Black Brown and Beige, and along with the incomparable Duke consider the great bands that were fronted by Benny Goodman, Tommy Dorsey, Artie Shaw and you will be speaking of music art not a cacaphony of suggestive repetitions and dirty words.

Duke at 57, is still composing, playing and directing some of the greatest music of this, or any, era. In July, at the Famous Jazz Festival held annually in Newport, R. I., Ellington proved (as if anyone ever doubted it), that "the Ellington band was once again the most exciting thing in the business." A upstate New York (where he played for the Alpha convention), and the inimitable Duke was bound for Chicago for a long engagement at the famous Blue Note Cafe.

After 29 years across two generations of music lovers, from Soda Fountain Rag, which he wrote at 14, to the musical on the history of jazz he recently contracted to write for a major record company, "Mr. Fi of 1956" is just that and more. He is Duke Ellington, the darling of jazz lovers from Basin Street to Carnegie Hall.

**Ellington Returns**  
Duke Ellington  
To Columbia Discs

NEW YORK (AP) — Duke Ellington has signed an exclusive long-term contract with Columbia Records.

The deal was negotiated for Columbia by Irving Townsend, special project manager.

Under terms of the contract, Ellington will devote most of his efforts to the cutting of new material. This will include a "Musical For Records" based on the history of jazz.

Meanwhile, the diskery has gleaned one and a half 12-inch LP sides from Ellington's performance at the recent Newport Jazz Festival.

Ellington has been under contract to Columbia several times in his career, most recently five years ago.

val, which was generally acclaimed as a high spot in his 30-year career. The total Newport issue is expected to total four records.

Ellington has been under contract to Columbia several times in

his career, most recently five

years ago.

## POPS? CLASSIC? JAZZ?

Call

# Critics Fail To Agree On Ellington Concert

Ellington (AP) — Duke Ellington, one of the jazz immortals, appeared with the National Symphony Orchestra at Constitutional Hall last week.

The concert was billed as a "pops", but music critics claim that it wasn't quite that. Neither could they agree on whether it was a classic concert or a jazz concert.

Some think that the genius of Ellington can best be demonstrated in concert with his own orchestra. Practically all of his compositions are written for his orchestra, and usually with a specific member in mind.

The National Symphony played gallantly in Ellington's "Night Creature" and in his major work, "New World A Coming". It was really at its best, however, in a melody of Ellington's standard songs.

Other numbers rendered by the orchestra were Dvorak's "Carnival Overture", excerpts from "Der Rosenkavalier" Suite, and the melodramatic "Slaughter on 10th Ave nut" by Richard Rogers.

In commenting on the concert, one critic remarked that "Duke Ellington long has deserved the dignity of Constitutional Hall, but next time let's make it with his entire orchestra."

September before heading on a tour of the Far West and South. The show will enter winter quarters in Sarasota Dec. 15.

The third tour will begin Jan. 16 in Chicago, closing March 15 after playing in cities across the Mid-West.

The summer shutdown, according

world.

The announcement by Concello ended reports that North was negotiating with Bill Veeck, former owner of the Cleveland Indians to sell the circus.



Duke Ellington

to Concello, will give circus stars opportunities to perform at state fairs in Michigan, Illinois, Iowa, Nebraska and Minnesota.

Concello was appointed to his new position in New York by circus head John Ringling North. He had left the show in 1953 after a policy disagreement with North.

The new managing director of the famous circus left last week for a tour of eastern cities to iron out final details for the shows. He said:

"Mr. North and I feel that under the new setup we will work out a plan to keep the Greatest Show on Earth where it has always been—at the front of the entertainment

# Duke Ellington Considers Himself An Interpreter of Folk Music

Louisville, Ky.  
Doesn't Stick  
To Any Form

New York, Nov. 21 (U.P.)—Duke Ellington has been tapped to interpret the jazz segment of the annual "Thanksgiving Festival of Music" on C.B.S. tomorrow, but he doesn't consider himself as a jazz musician despite the popular conception of his status.

"It's flattering to be called a jazz musician," said the Duke, "but if I had to label myself I'd say I was a folk musician."

"Oh, of course, I suppose I play what is popularly thought of as jazz, but I don't stick to any particular form. I prefer to think of myself as a broad interpreter of the music of the people. My themes and moods are drawn from the folkways of the people themselves."

## Will Cover 90 Years

This year's "Thanksgiving Festival," eighth of these annual one-hour shows on TV, will hold a mirror up to this country's popular music over the last 90 years, from minstrels to the score of "My Fair Lady."

Nothing with the rock 'n' roll label is on the program, which Ellington doesn't find at all strange since he considers it just a well-publicized name and nothing new musically.

"Rock 'n' roll" he said, "is just the folksy rhythm and blues music people have been playing all along. It has a naive folk quality that makes it easy to understand, so it is easily promoted to affect a vast number of persons. It appeals to both young and old."

"As for the fear that it is bad for morals, rock 'n' roll has no more to do with that than a lively country dance tune. As a matter of fact, the most sensual music is the waltz. Remember what a fuss people made about jitterbugging some years ago?"

## Another Innovation Planned

The "Thanksgiving Festival" has come up with several innovations in TV staging through the years, and this time will be no exception. A new method of integrating live action and animation that has been perfected

by Saul Taffet will be displayed. Taffet said that it has been especially designed for TV and is different from such synchronized effects as have been obtained through the use of film.

This process calls for the synchronization of live action in a studio with separately filmed animation thrown on the TV screen by one or more projectors.

What the viewer will see are the narrators as they comment "live" on the country's musical periods while the animated cartoons drift into view to illustrate specific points.

By GEORGE E. PITTS

One of the great wrongs of our time is the small amount of tribute and recognition given bandleader Duke Ellington, a virtual giant in the music world. The Duke has been one of the most inventive composers and arrangers in the 20th Century.

Many of the tunes you hear today and can't identify by title were pilfered in one way or another from something by Duke. Take a few of his compositions—*Solitude*, "A Train," "Black and Tan Fantasy," "Caravan," "Things Ain't What They Used to Be," "Sophisticated Lady," "Cottontail," "Do Nothing 'Til You Hear From Me," "Satin Doll," "Creole Rhapsody," "It Don't Mean a Thing If You Ain't Got That Swing," "Mood Indigo," "In a Sentimental Mood," —they were not only popular when they

were written, but seem to mellow with age, and appear destined to assure the Duke a gigantic niche in posterity. His position in the music world is one of regal elegance, esteem and respect. His band members through the years rival some of the best ever to finger a musical instrument. Even now such stalwarts as Ray Nance, Harry Carney, Johnny Hodges, to name a few, are living examples of the genius acquired by mere association with Duke.

With all due respect to one Dave Brubeck, it was indeed a pity recently when in successive concerts in New York's Carnegie Music Hall, Brubeck played to a packed house and Duke performed to a house one-third full. It is a treat to hear Duke in two or three numbers in an evening, but when the opportunity comes to hear him in an entire concert without the shackling effect of extra side acts, it is disappointing that so few see fit to attend.

The day will come, I'm sure, when Duke will get his due. I just hope he lives to see it. Maybe that'll be the day they stop calling Benny Goodman the "king of swing."

PITTSBURGHERS seemed to enjoy the type of jazz played by the Chico Hamilton Quintet, which just closed a week's engagement at Crawford Grill to make room for the Horace Silver group. Hamilton's crew had an odd assortment of instruments with Fred Katz on cello; Carson Smith, bass; Paul Horn, sax clarinet and flute; John Pisano, guitar, and Chico on drums. They play a real classy type of jazz and are a lesson in good race relations as Hamilton is the sole Negro member of the outfit.

AL LIGGINS, Cleveland juke-box owner, has purchased the Hanna Lounge. Former owners, the Lowerys, are in Mexico to open a night spot South of the Border. Big Jay McNeely, rock 'n' roll saxation from out West, is doing a return stint at the jumping Rock 'n' Roll Lounge in Pittsburgh, where the Coasters and Stomp Gordon just closed.



Mr. Pitts



Duke Ellington Chico Hamilton

IF I were to rate the nation's top drummers, my list would read like this: Art Blakey, Max Roach, Jo Jones, Chico Hamilton, Shelly Manne, Gene Krupa, Buddy Rich and Louis Bellson . . . Real nice listening is Eddie (Lockjaw) Davis' version of "The Happy Whistler" . . . Wonder whatever became of pianist Mary Lou Williams . . . I could be wrong but I agree with those who term the Belafonte-Dandridge "romance" just another publicity stunt. Belafonte is already married.

MERCURY RECORDS presented Sarah Vaughan with an 18-carat diamond ring for selling all those records . . . In

# Fisk Choir Touring Europe for 3 Months

*Overseas, May Sat. 10-13 '56*

By OLLIE STEWART

PARIS—For the first time in 75 years, a mixed group of Fisk Jubilee Singers are touring Europe. The present choir, composed of eight men and nine women, arrived by boat Sept. 28 and will give concerts in Paris Oct. 1 and Nov. 3.

It will also appear in Germany, Italy, Switzerland and England, and will remain overseas for at least three months.

Directed by Dr. John W. Work, who has been teaching music at Fisk for 28 years, the choral group ran into a real baggage snafu immediately upon its arrival at the St. Lazare station. This in addition to the fact that the boat was late and the singers missed the train in Paris that was to take them the same night to Frankfurt, Germany.

IT WAS A MIXUP that had tempers on edge. The group went on to a hotel for the night, leaving all their bags (approximately fifty) piled up for three hours in the deserted station with one forlorn young man on guard. He looked so unhappy that this writer volunteered to keep him company. But more of that later.

Mrs. Anne Kennedy, professor of music at Fisk, is the group's accompanist; Mrs. John W. Work is chaperone.

THE CHOIR includes: George Adams, New York; Gloria Foster, Amarillo, Texas; Schelysline Gordon, Atlanta; Jean Harvey, Chicago; Paul Jackson, Cleveland, Ohio; James McDonald, Elkins, W. Va.; Betty Nowlin, Houston, Texas; Delano Perpener, Ft. Worth, Texas;

Martha Potts, West Point, Ga.; Barbara Smith, Bastrop, La.; Gwendolyn Smith, Winston-Salem, N.C.; Eugene White, Birmingham, Ala.; Harold Wilson, Louisville, Ky.; Thomas Witt, Birmingham, Ala.; Antoinette Williams, Tyler, Texas; and Orlando Lightfoot, Chicago, Ill.

THE TRANSPORTATION has

fair. The travel plan originally called for the singers to reach Paris at seven at night and immediately take a sleeper train for Germany. But the boat and boat train were late, so the group did not arrive in Paris until after ten.

A German representative of a travel agency (he spoke in English) reserved rooms for everybody at the last minute in a third-rate hotel. He likewise had a bus brought to the station to meet them. The only trouble was, the bus was too small. It was scarcely big enough to hold the choir—with no room at all for their bags. The bus driver said he was engaged to make just one trip. He would take the singers to the hotel but he absolutely would not come back for the bags. The choir reluctantly climbed in and he drove them away. Harold Wilson jumped out at the last minute. "I'm not leaving my bags," he said. "I'll stay all night if I have to."

He stayed two hours, as a matter of fact, shivering in the chill of the darkened station after the lights were turned out.

NEAR ONE O'CLOCK the travel agent came back. "There's a truck coming for the bags," he announced to Wilson. "You can go and get some sleep. I'll take over guarding the luggage until the truck arrives. And since the train leaves for Germany at seven in the morning, I'll take the bags directly to the station. I'm sorry if anybody needs any toilet articles or anything out of a bag tonight."

Wilson got a taxicab to the hotel, and the writer ambled off to find another which would take him home. And it may truly be said in passing thatoperat purpose: to raise money somebody should have told Dr. for their school.

Work and the choir the facts of life.

For a fast-moving tour through Europe—customs officials and train schedules being what they are—the Jubilee Singers have much too much luggage.

of building Jubilee Hall.

THERE WAS another group of Jubilee Singers to go on European tour in the 1940's. They weren't strictly singing for monetary gain this time, since their reputation stood internationally high as musical artists.

As the present singers prepare to make their tour of Europe, they will continue the unequalled manner of presenting spirituals, and in addition, their repertoire will include difficult-to-sing classical music. The singers, according to music critics, have already demonstrated high competence in their handling of the difficult classics.

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# Fisk Singers In Europe: Renew Conquests Of Past

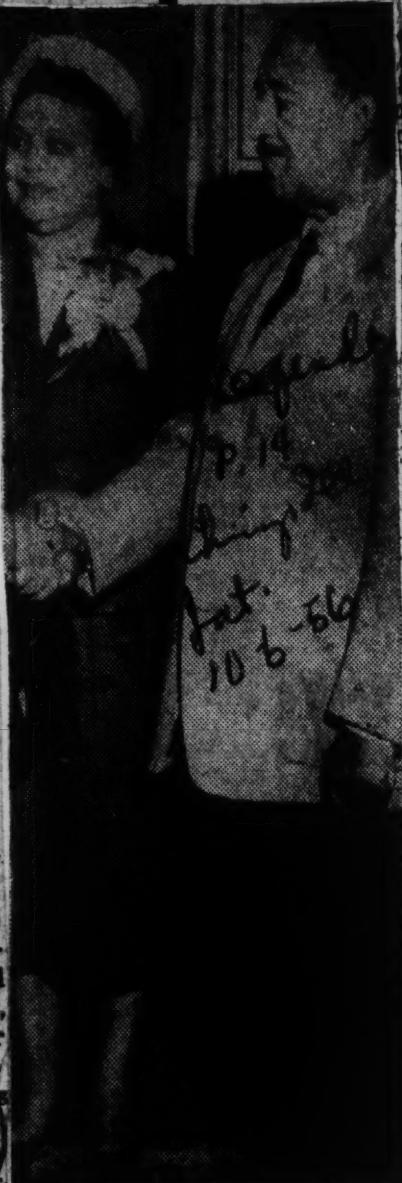
*Keep under P. 14 changes, 2nd.*  
LONDON — The Fisk Jubilee Singers of Nashville, Tenn., back in the U. S. returned to Europe this week for concerts on scene they swab some four-score years ago. There aren't any old timers around who recall that previous visit first hand, but many are familiar with stories of what happened on that occasion. The concerts are still subject matter for discussions of "gospel music" as they call it in the states.

The group received a grand sendoff this week when singers appeared on BBC the ranking radio and TV operation here in Europe. The first program was "live" but there will be several Christmas carols and other numbers "appearances" via recordings of bors that they handle with the esteemed artistry they possess.

The tour will include Germany, Switzerland, England, France, Holland, Spain, Portugal and Italy. In Rome the group will present a commemorative program relating the history of the school they represent. *10-6-56*

The Jubilee Singers are a group of 17 mixed voices under the direction of John W. Work, well known composer and conductor, and the son of a former conductor of the group.

The present day Jubilee Singers consists of Gloria Foster, Schelysture Gordon, Jean Harvey, Betty Nowlin, Winifred Farpener, Martha Potts, Barbara Smith, Gwendolyn Smith, Antoinette Williams, George Adams, Paul Jackson, Orlando Lightfoot, Deano O'Bannon, James McDonald, Eugene White, Harold Wilson, and Thomas Witt. Also accompanying the group is Mrs. Anne Gamble Kennedy, pianist, and Mrs. John W. Work, jr., as chaperone.



PROF. JOHN WORK who directs the Fisk Singers, and wife are shown as they boarded the S. S. Liberty for Europe. The extra hand in the pix? Oh, well, that belongs to one of those guys who always leaves you with "wish you luck."

## Fisk Jubilee Singers to do 8-week goodwill tour

NASHVILLE, Tenn. — Fisk University's famed Jubilee Singers will set sail next month for an eight-week goodwill concert tour of western Europe, it was revealed here by Dr. Charles S. Johnson, Fisk president. *10-11-56*

THIS will be the second European tour made by the full complement of Fisk Jubilee Singers since 1873, when the original group captivated the concert-going public and crown heads of the continent with their rendition of the Negro spiritual.

*Baltimore*  
BESIDES introducing the spiritual to the musical world, this original group is noted for having raised the funds to erect the first permanent educational structure for colored in the world. Named in their honor, Jubilee Hall is a landmark of the Fisk campus.

The contemporary singers are related to the group organized in 1871 by an unbroken line of succession. Their director since 1949 has been the noted author-arranger-composer, John W. Work, whose father sang with the Jubilee Singers as a student at Fisk and directed the group from 1886 to 1916.

DR. JOHNSON stated that the singers, now numbering seventeen will leave the Nashville campus about Sept. 15.

Thirty-seven concerts have been scheduled in England, France, Italy and Spain, as well as several radio performances. If time permits, they will also appear in the Scandinavian countries.

56 Concerts Given in Europe

# Fisk U.'s Singers Come P. 13 Hail Trip Abroad

*Nashville, Tenn.* — Fisk University's globe-trotting Jubilee Singers returned to their campus this week, a little weary but still exhilarated from their triumphant two-month good-will concert tour of Europe that carried them to nine countries and the leading cities of the continent.

"This has been a fabulous tour," Prof. John W. Work, the renowned director of the group reported. "We sang in the most important concert halls of Europe, and everywhere received ovation after ovation. My fondest expectations were exceeded." *Sept. 12-29-56*

Rave notices followed each of the 56 concerts given by the singers. In Rome, an audience of over 2,000 demanded—and got—eight encores. According to one Jubilee Singer, "We'd still be on that stage singing encores, if that audience had had its way."

FOR THE 17 students who comprise the group, the tour will be their major topic of conversation for many months to

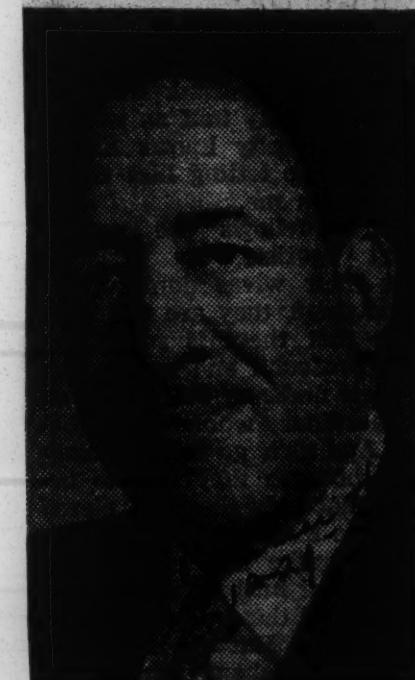
come. Opinion is divided between Rome and Paris as a favorite city, but for Betty Nowlin of Houston, Tex., "Just seeing St. Peter's in Rome was worth all the trip."

Orlando Lightfoot of Chicago states that "an enthusiastic minority of the men, at least, talk quite a bit about Paris." According to Mr. Work, some persuasion had to be used to get one of these enthusiasts to board the ship home, so enamored did he become of the City of Light.

Several of the singers have already expressed the desire to visit Europe again.

The contemporary Jubilee Singers are related to the group organized in 1871 by an unbroken line of succession. The original singers raised \$150,000 during their first seven years to purchase the site of the present campus and to erect famous Jubilee Hall, and are credited with introducing the Negro spiritual to the musical world.

The present-day group's tour was undertaken to promote interracial and international good-will.



JOHN W. WORK

... a fabulous tour

28 1956

ERROLL GARNER

## Garner to be presented at Town Hall by Sigmas

Baltimore, Md.

NEW YORK - ~~Erroll Garner~~ will appear in a ~~Town Hall~~ concert on Sunday, April 29. The Kappa Beta Sigma chapter of the Phi Beta Sigma Fraternity is sponsoring the concert for the benefit of their college scholarship fund.

Garner's accompanists will be Denzil Best on drums and Eddie Calhoun on bass.

Garner will debut six new works which he has written for the occasion, in addition to performing some of the selections for which he has won renown on records.

\*\*\*  
AMONG GARNER'S best known earlier originals are "Misty," "Play - Piano - Play" (which won a Grand Prix du Disque in France), "Trio," "Gaslight," "Turquoise," and "Mambo Garner."

Garner's first full-length New York recital also was at Town Hall, in December, 1950.

## Musical Private Enterprise

## Startled Belgrade Hears Dizzy Gillespie Jazz

*Herald Tribune*  
By Barrett McGurn

By Wireless to the Herald Tribune  
© 1956, N. Y. Herald Tribune Inc.

BELGRADE, May 12.—Creeping private initiative crept a little further here in Communist Yugoslavia this week thanks to a triumphant four-concert visit from Dizzy Gillespie and his "progressive jazz" band.

In Belgrade, crowds were so

large that the orchestra was the first American jazz organization to perform here. The United States State Department subsidized the appearance.

For a week of wildly successful performances here and in Zagreb, Mr. Gillespie's "cats" astonished Yugoslavs how American bebop players using an extreme form of private enterprise can present a melody so that although "you will recognize the title," as Mr. Gillespie told the audience, "you may not recognize the tune."

The massacred melody in that case was "Begin the Beguine."

The puzzled but rapt audience knitted its brows and did its best to detect the tune. Whether or not it did remained a question, but it was clear by the whistles and yells that the imaginative efforts of Mr. Gillespie and other hot trumpeters had the audience's admiration and approval.

*New York*  
On Two-Month Tour

The performances in Yugoslavia came near the end of a two-month tour the jazz band has been making from Pakistan through the Middle East to the Balkans. According to Marshall Stearns, a professor of English at Hunter College and a jazz hobbyist who has been assigned by the State Department to accompany the group, it is the first jazz orchestra the department ever has helped send abroad.

In Yugoslavia and in other countries where neutralist opposition to the United States has been running strong, the band found loudly appreciative audiences. Very often the middle-aged or even the elderly dominated. "Many of them seemed to understand jazz and to like it even if they had never heard it before," Mr. Stearns reported.



Herald Tribune—United Press  
Dizzy Gillespie

enthusiastic that soldiers had to lock the theater. Others had to stand guard in the wings. When one appreciative member of the audience leaped to the stage during Billie Mitchell's rendition of "School Days" on the tenor saxophone, soldiers dumped him back into the orchestra pit before he could give Mr. Gillespie the admiring embrace he apparently intended.

The every-man-for-himself inventions of American jazz never ceased to baffle the audiences. The desire of the standing-room-only and overflow crowds was plain—to get away from the drab weariness of every-day Communist life. And the Communist press of Belgrade solemnly announced that it is wrong to believe that Communists oppose jazz, that on the contrary it is very gay music.

*Herald Tribune*  
Dizzy Gillespie's Jazz  
Post and Times Herald  
Hailed in Middle East

Mon. 5-21-56  
By Alec

ATHENS (INS)—The Greeks have a word for it, "crazy man, crazy."

That is the young Greeks who have been crowding and cheering the performances of goateed Dizzy Gillespie and his 18-piece jazz band at the Athens stop of a State Department packed tour of the Balkans and Near East.

As for the older persons in the audience, Dizzy has a word for the stiff and starched first nighters who sat on their hands or walked out in a huff when rock 'n' roll sent the hep kids into ecstasy. He calls them "dicty."

When that brought a look of complete bewilderment, the trumpeter was kind enough to explain.

"You know what I mean," he said, "saddidy."

The point was not pursued. Cheered By Yugoslavs

Gillespie, one of the innovators of bebop, breezed into Athens for 12 performances from Belgrade, where he was given a tremendous reception by "escape-hungry" Yugoslavs.

He said the wild enthusiasm of the Yugoslavs at their first performance had broken the pattern the band had met in the other seven nations they had played.

Dizzy described the first nights as half-packed, the second nights two-thirds packed and the third nights full, with standing ovations.

On May 24, President Eisenhower will get a chance to judge the kind of music the United States has been exporting. Dizzy and his boys will be part of the entertainment at the White House Correspondents' annual dinner for the President.

Gillespie had a Trojan horse with which to win over the Greeks. He carried with him his arranger, Quincy Jones, who immediately went to work on orchestrating Greek folk

songs with a seven and nine-eighths beat for the band to play.

Before bearing his musical gifts to the Greeks, Dizzy and his cohorts gave Turkey, Egypt, Lebanon, Syria, Iran and Pakistan their first taste of American jazz music in the flesh.

Judging by the Arabs' reception of the music, it won't be the last exposure of this facet of American culture in a critical area where the West needs friends.

Dr. Marshall Stearns, president of the Institute of Jazz Studies and a professor at New York City's Hunter College accompanied the Gillespie band on the tour, giving lectures to small groups of more erudite jazz fans.

But for the average fan, the reception Dizzy and his boys got could best be summed up by a headline in a paper in jazz-hungry Istanbul, which read:

"Regional earthquakes occurring in same part of Istanbul every night."

*New York*  
Music: Festival of Jazz

Mon. 5-21-56  
Gillespie's New Band  
Provides High Point  
By JOHN S. WILSON

If the first New York Jazz Festival had done nothing more than to present Dizzy Gillespie's new orchestra to

an audience of 20,000 people it would have served a worthy purpose. For Mr. Gillespie's band, formed last spring to make a tour of the Middle East under the sponsorship of the State Department and still relatively unknown to Americans, is in the great tradition of big jazz bands. It provided the high point of the final night of the festival Saturday at Randalls Island Sta-

In the relatively short time

at its disposal on Saturday, the Gillespie band showed a polish and precision that would do credit to an organization that had been in existence much longer than this one has. It played with a light, persistent, driving swing that was reminiscent of a group that is often held up as the epitome of the big swing band—the original Count Basie Orchestra. (Mr. Basie's current band also appeared on Saturday night's program).

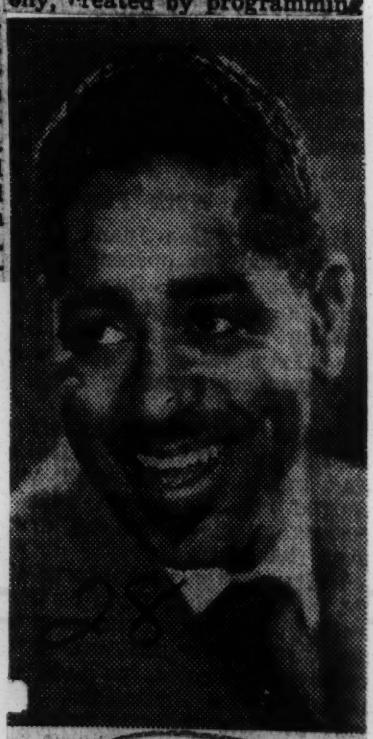
Mr. Gillespie's arrangements were fresh and intriguing, their musical merit laced with a good measure of the offbeat humor which marks a lot of his work. His own solos were models of logically built, completely controlled and beautifully projected jazz performances, shimmering with nuances in a fascinating arrangement of "Begin the Beguine" or subtly leading into a powerful expression of ideas on "Cool Breeze." Mr. Gillespie is a much more mature performer now than he was when he last organized a big band ten years ago.

He also draws excellent soloists from his band—Melba Liston, the only female trombonist of note that jazz has yet known, Frank Rehak, another trombonist with a strong expressive style, and saxophonists Billy Mitchell and Marty Flax. An indication of the reserves on which Mr. Gillespie can draw is the pre-

curtain raiser on the official concert, had the misfortune to play to an audience in motion, hunting for seats, and was gone before the audience had settled sufficiently to hear what was being played. By an unhappy bit of programming, the Brubeck Quartet was the first of four rather similar groups to appear in succession, broken only by a singer, Chris Conner.

The other groups were the Jazz Messengers, the Gerry Mulligan Quartet and Chet Baker's Quintet. Only the interplay of Mulligan, playing baritone saxophone, and his trombonist, Bobby Brookmeyer, made more than a surface impression, and even they were reduced to a routine "blowing" session when alto saxophonist Lee Konitz joined them for two selections.

Also on the program were pianist Don Shirley, whose skillfully played pastiches were warmly received, and Count Basie's Band, which closed the concert explosively on both nights of the festival. Both evenings were marked by a needless sense of monotony, created by programming



Dizzy Gillespie

that lumped similar types of groups together. Variety and freshness were too often lacking and when they were provided by Mr. Gillespie's band on Saturday night, by Erroll Garner, Sarah Vaughan and Count Basie's Band on Friday night, they were doubly welcome.

28 1956

KENNETH GOODMAN

**Ken Goodman**  
*Afro-American*  
**Impressive**  
*Baltimore, Md.*  
**in Festival**

*Mar 3-24-56*

PHILADELPHIA (ANP) — Famed organist Kenneth Goodman appeared as guest soloist this week at the Drexel Institute of Technology in the Pennsylvania Collegiate Choral Association's Seventh Annual Festival.

Goodman played a variety of organ works, mostly from Bach. One of his most outstanding contributions was "O God have Mercy." This he played with great warmth and feeling.

Other works which were equally received were "We Thank Thee God," "Fugue a la Gigue," "Cantabile," a composition by Mr. Goodman, and "Finlandia" by Sibelius.

Goodman's deft touch and pleasing interpretation bespoke the seasoned artist he is. He portrayed every mood in its proper vein and left the audience feeling as if the various members had been recited rather than played.

Goodman is an outstanding organist whose concert tours have taken him to England, Germany, Sweden, Denmark, Belgium and Holland. During his last European tour, he visited Albert Schweitzer, the world renowned humanitarian at his home in Gunsbach.

# Chico Hamilton Music Fine

Defender Sat. 9-22-56 P.M.

## Link Between Jazz, Popular

By T. SHERMAN HENDERSON

**LOS ANGELES.** Bewildered? So was I when I first saw and heard the Chico Hamilton outfit. Cello, drums, guitar, bass, and the great jazz flute doubling on clarinet and tenor. The cellist (also a concert pianist) doubles tastefully on a swinging piano at Strollers Club, in Long Beach just outside of L. A.

**Foremost** "Chico" Hamilton is a native Californian. He was born in Los Angeles on September 21, 1921. Young Chico was first impressed by the great Duke Ellington orchestra of the thirties, and its drummer Sonny Greer, who became a major influence when Chico began studying music. Another drummer to whom he is indebted is Jo Jones, who was for many years with Count Basie's band.

Chico began playing professionally during the early forties. His career has been highlighted by his association with three of the greatest bands ever assembled—Duke Ellington, Count Basie and Charlie

Barnet.

He has worked with trombonist Vic Dickenson, and has been accompanist for such top entertainers as Lena Horne, Billy Holiday, Harry Belafonte, Sammy Davis, Jr., and Billy Eckstine. Chico recalls pleasant associations with three musical "Gerry's" Wilson, Wiggins and Mulligan (Chico was the original drummer with the Mulligan Quartet.)

Chico's work with the famous Gerry Mulligan Quartet first brought him international recognition. His recordings with his own trio re-affirmed his position among jazzdom's really original drummers.

Now the new Chico Hamilton Quintet is establishing him with a new audience. Chico is reaching beyond the hard core of jazz enthusiasts with his quintet, and is a true showman, and is making inroads on popular music as have Brubeck, Baker and Mulligan.



CHICO HAMILTON

28 1956

LIONEL HAMPTON

## Personalities

*The New York Times*



JAZZMAN—Lionel Hampton, on a European tour, makes an enthusiastic audience of Viennese youth forget their city's traditional waltzes.

## Handy's Horn, Piano to Rest in Shrine

MEMPHIS, Tenn.—The gold-en trumpet and silver cornet used by W.C. Handy, "the daddy of the blues," will be placed for posterity in the re-stored three-room frame house where he was born at Florence, Ala., 83 years ago.

Also present were Handy's second wife, Mrs. Irma Louise Logan Handy; two sons, a daughter, six of his seven grandchildren and three great-grandchildren.

Mayor Walter Harrison of Florence said he hopes to have the shrine ready to open for the public soon after Jan. 1.

**HANDY ARRANGED** delivery of the horn and piano recently in a meeting with Mayor Harrison and the Florence Chamber of Commerce.

Handy, now ill and practically blind, made his first trip from his Yonkers, N.Y., home to his Broadway office in two years to meet the Mayor.

Handy composed "The St. Louis Blues," "The Memphis Blues" and many other hit tunes that swept the nation after 1910.

"We consider Handy one of our most famous citizens," Mayor Harrison said.

**Daddy of Blues**  
is 83!  
Sat. 11-18-56

YONKERS, N.Y. (AP)—Floods of telegrams, letters and flowers are still pouring in to honor William Christopher Handy, the blind and crippled "father of the blues" on his 83rd birthday.

In a joyous and hearty atmosphere, the famed Negro composer carried on conversation from a wheelchair with 150 guests in his home at a celebration last week.

His birthday cake was inscribed with the opening line of "St. Louis Blues"—"I hate to see the evening sun go down."

His BIRTHDAY cake was inscribed with the opening line of "St. Louis Blues"—"I Hate to See the Evening Sun Go Down."

Among the guests present were James T. Hubert, president, and Mrs. Idella Kohko, fund-raising chairman of the W.C. Handy Foundation for the Blind, organized eight years ago in his honor.

Also present were Handy's second wife, Mrs. Irma Louise Logan Handy; two sons, a daughter, six of his seven grandchildren and three great-grandchildren.

Despite blindness, which became total six years ago, and a

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**W. C. Handy felicitated**  
by the American Sat. 12-1-56  
on his 83rd birthday

Baltimore, Md.

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**W. C. HANDY AT 83**  
RECEIVES HOMAGE

Times P. 76  
Blind 'Father of the Blues'

Surrounded on Birthday  
by Family and Friends

Sun. 11-18-56  
By JOHN W. STEVENS

Special to The New York Times.

YONKERS, Nov. 17—William Christopher Handy, blind and crippled "father of the blues," today celebrated his eighty-third birthday in a joyous but autumnal atmosphere.

The Negro composer's worn trumpet rested on a blanket of fall leaves. His birthday cake was inscribed with the opening line of his St. Louis Blues: "I hate the see the evening sun go down."

From a wheel chair, Mr.

Handy carried on a murmured conversation with 150 dinner guests in his home at 19 Chester Drive. Among the visitors

were James T. Hubert, president, and Mrs. Idella Kohko, fund-raising chairman of the W.C. Handy Foundation for the Blind, organized in his honor eight years ago.

Present also were his second wife, Mrs. Irma Louise Logan Handy; two sons, a daughter, six of his seven grandchildren and his three great-grandchildren.

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Despite blindness, which became total six years ago, and a



ANNIVERSARY SONG: W.C. Handy, the composer, with his wife at the party yesterday in their home in Yonkers.

stroke in 1954, the bald, white-moustached composer, musician and author has retained a mel-mellow interest in musical, political and social events. Daily he dictates arrangements for new and old music, mostly sacred, to his secretary and part-time arranger, Mrs. Adele Whitney.

Mr. Handy took time from his guests to give an interviewer his thoughts on a number of things:

On desegregation—"The Supreme Court has spoken and that desegregation is the law of the land. I don't want to criticize Alabama, where I was born, but I believe my home state will find it is not bigger than the United States. And I believe the problems of desegregation will be ironed out by overcoming good with evil."

On politics—"I have been a Republican since I was a child during Reconstruction Days. In that period James T. Rapier, a Negro from my home town, Florence, Ala., was elected to Congress. And just this month, a few days before elections, I



## Roland Hayes Afro-American thrills hearers

Sat. 5/19/56

NEW YORK — Recently Roland Hayes gave a program of songs before a YM-YWHA audience which enjoyed his unique interpretation immensely.

Accompanied by Reginald Boardman at the piano, Mr. Hayes whose voice has lost

some of its richness and polish, exhibited a control that resulted in a validly artistic projection of such delicate works as "Per pieta, non ricercar" by Monteverdi.

According to one reviewer: "The manner of his singing, his pure line and intelligent delivery offered rewards enough."

Roland Hayes Heard  
LIFETIME of sensitive  
A LIFETIME of sensitive  
to project his visions have  
made Roland Hayes the  
unique figure he proved to  
be once again in his song  
recital here.

In his program at the Ninety-second Street Young Men's and Young Women's Hebrew Association, the distinguished tenor showed himself as a master of musical miniatures. A song like Hugo Wolf's "Auch kleine Dinge" had a fragile beauty and a delicacy of nuance that would be hard for another artist to match.

• P. 35-C

Mr. Hayes is capable of robust effects, too, but he uses them, as he always has, sparingly. He is not only an artist, he is a vocalist, too. That is to say that, while he no longer has all the resources of breath he once commanded, he sings with a sensuous beauty that is a sheer physical pleasure to the ear. This is particularly true of certain high pianissimo tones, which are difficult enough for a tenor of any age.

Songs of Hugo Wolf, Debussy, Schubert, Gustav Holst and Louis Chapin Jr. were all presented with consummate skill and imagination. The tenor's own arrangements of Afro-American folk songs were, as always, a high point of the evening. The skilled accompanist was Reginald Boardman.

E. D.

## Roland Hayes thrills Syracuse U. audience

Sat. 5/16/56

SYRACUSE, N.Y. (AP) — Roland Hayes, distinguished tenor, thrilled an audience here

last week at Syracuse University in a recital sponsored jointly by the university's School of Music and the University Division of the Summer Sessions.

Mr. Hayes' repertoire contained both classical selections in French and German songs. The first group of selections included Henry Purcell's "Let Each Gallant Heart," and Josef Haydn's "Gegenliebe."

In the second group he sang four songs from "Die Winterreise" by Franz Schubert. They were "Gute Nacht" (Good Night), "Die Wetterfahne" (The Weather-vane), "Gefrene Traenon" (Frozen Tears) and "Estarrung" (Bonumb'd).

The third group consisted of "L'Absence" by Hector Berlioz, and "Fantoches" and "En Sourdine" by Claude Debussy. He also sang "Injunction" by Louis Chapin in this group.

Mr. Hayes' closing selections consisted of religious songs. They were "Give Me Your Hand," "When de Stars Begin to Fall," "Bye and Bye I'm Goin to Lay dis Heavy Load."

## Doctorate to Afro-American Roland Hayes

Sat. 5/19/56

### PHILADELPHIA

Temple University honored Elisa Hilger, cellist with the Philadelphia Orchestra, and Roland Hayes, American tenor, at its annual Music Convocation at 11 a.m. May 9 in Mitten Memorial Hall, Broad and Park Sts. P. 20

They were presented honorary degrees of doctor of music.

Baltimore, Md.

BORN IN AUSTRIA, Miss Hilger came to the United States in the early 1920s on a concert tour.

Olga Smeroff, then Mrs. Leopold Stokowski, became interested in her and recommended her to Stokowski for the Philadelphia Orchestra in 1929. Miss Hilger has played with the orchestra since that time.

Miss Hilger is married to Dr. Willem Ezerman, a dentist and son of the founder of the Philadelphia Conservatory of Music.

MR. HAYES was educated at Fisk University, and sang with the famed Fisk Jubilee Singers. He made his debut in Boston in 1915. He has made command performances before the King and Queen of England and numerous European tours. In 1924, Mr. Hayes was named winner of the NAACP Springarn Award.

# Billie Holiday reveals 'all' in her life story

*Baltimore Md.*

The new Billie Holiday life story is almost identical in form with that of Ethel Waters, "HER EYE IS ON THE SPARROW." But the Billie Holiday story was written by William Duffy, and the Ethel Waters story by Charles Samuels.

The use of pictures on the inside book covers and first page are in the same style as the Ethel Waters book, but since it is a Doubleday publication, they may have requested him to do the Holiday story in the Ethel format.

**MISS HOLLIDAY** was a night club singer and Billy Daniels was running around with a rich young blond starlet. Daniels had loaned her his Cadillac to drive around in with a few of her friends. While driving along, suddenly the car stopped and they couldn't get it to start.

A gentleman came to her aid and said, "You go out there and sing. Let him say something to you and I'll take care of him."

So she did, and he did.

When the southern boy started, she stopped singing, and her champion took the floor. He traded insults with the Southerner for about five minutes, so much that the southern boy left.

So Billie said, "Hey, man, there's a couple of chicks in distress over here. How about coming over and seeing what's wrong?"

It only took him about two minutes to find out what was wrong and to fix it. Then he got behind the wheel and drove the car a little to make sure everything was all right before he left them.

He invited them to lunch at a big country club nearby. While having some drinks, a southern boy came in and leered at the three of them sitting at the table.

He said, "You seem to have all the chicks." Billy said she did not recognize her champion until he got up and knocked the man down. "I recognized him by his fist," she said, "He was Clark Gable."

ON ANOTHER occasion, Orson Wells wanted to look over the town in a Harlem section of Los Angeles. It was old stuff to Billie but new to Orson.

After they'd been seen together a few times, she started get-

ting phone calls that she was ruining Orson's career by being seen with him and that she'd never get to work in pictures.

Billie comments that whenever an interracial couple is seen more than once in public, the evil minds of the observers are suggesting that they are getting ready to go to bed or just getting out of bed.

**THERE WAS** the time when she was about to give up her job in a Los Angeles night club when a southern boy literally started rattling glasses and called her a n---r every time she got up to sing.

A gentleman came to her aid and said, "You go out there and sing. Let him say something to you and I'll take care of him."

They thought they were stranded until they saw a car down the road. There was a fellow lying under it, tinkering around, and he looked like he knew what he was doing.

So Billie said, "Hey, man, there's a couple of chicks in distress over here. How about coming over and seeing what's wrong?"

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**LADY SINGS THE BLUES** — NEW YORK, N. Y. — Jazz songstress Billie Holiday is caught reading the November issue of Coronet magazine, during an off-moment at rehearsals for her November 10 debut in New York's Carnegie Hall. The November issue of Coronet features a 7-page condensed version of Miss Holiday's inspiring autobiography "Lady Sings the Blues". The "Lady" herself soon returns to New York's spotlights to sing the blues and Coronet is on the spot and ready to tie-in with a large scale promotion. Posters and flyers, radio and television appearances are among the methods on Coronet's promotion itinerary. On the evening of Miss Holiday's appearance in Carnegie Hall, she will be presented with a leather-bound, gold-inscribed copy of Coronet. The magazine hopes that this promotion will help the "Lady" who has been singing the blues for so long — in the dark — get back into New York's limelight.

# Billie Holiday Hit (cont'd) Sat. 11-17-56 P.27 In 'Story and Song'

NEW YORK CITY — 'Twas a holiday at Carnegie Hall last Saturday night, and we do mean Billie. The torch singer, who used to harry the theaters and niteries of New York made one of her infrequent appearances for her fans in a concert different from any she had ever presented before.



Billie Holiday

Advertised as a concert of "story and song," Lady Day shared the stage with Gilbert Millstein, N. Y. Times staff writer, who read short excerpts from "Lady Sings the Blues," Miss Holiday's life story. In between times the singer's throaty blueschanting held the audience, though perhaps not as raptly as it once did.

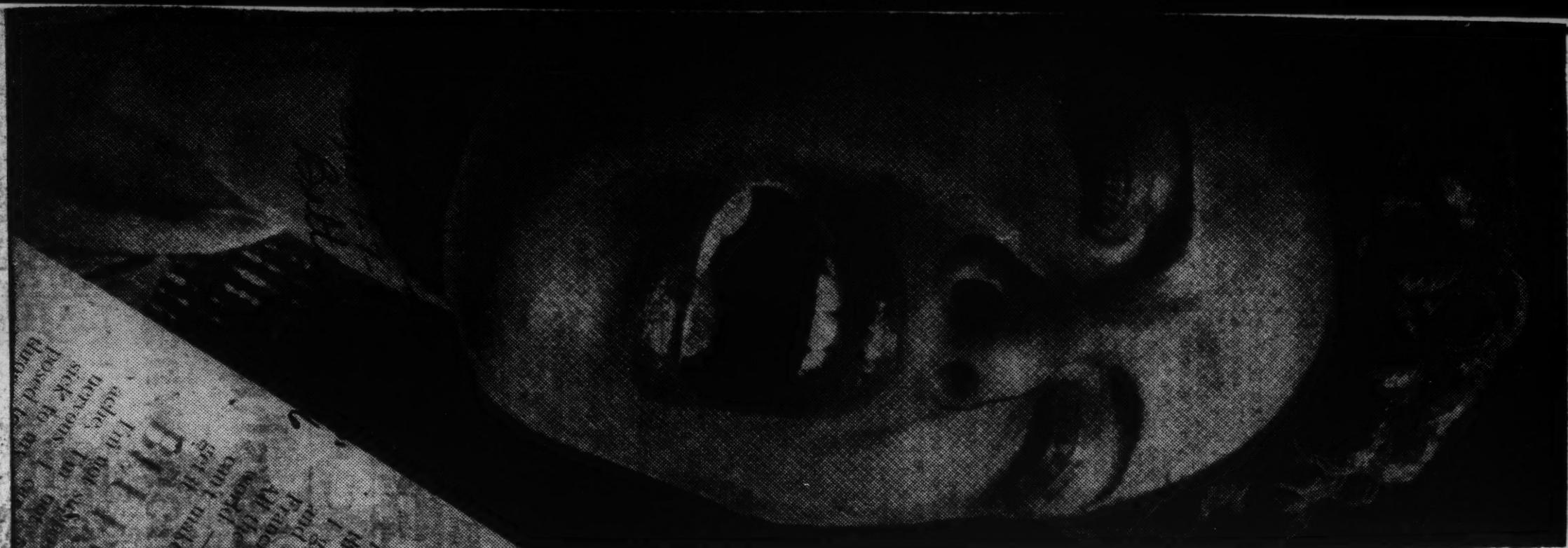
Special lighting and staging was used to show Lady Day off to best advantage by producer Don Friedman. —IZZY.

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## Billie Holiday Sings Blues In Carnegie Hall Program

By Jay S. Harrison

Among the more enduring bases of friendship is the sharing of an experience, and that is why Billie Holiday has so ery, the text itself paled every many friends. She freely shares time Miss Holiday began to sing. what she knows about, and in For she needs nothing to com- her case she is a specialist in municate the echoes of her past moods blue and tormented. She apart from a song whose mes- has lived a lot, learned a lot and sage she understands. been hurt a lot; and when she When she is dealing with "My sings she paints a vivid picture Man" ("He ain't much on looks, of all that she was, is and will he's no hero out of books, but be. To do just that, some artists I love him"), no one in his right require pigment and brush, oth- mind can doubt her devotion; ers ~~work~~ and paper. Miss Holi- and her "Lover Man" ("Got a day needs only her personality and voice. 11-12-56

On Saturday night in Carnegie Hall, in a program entitled "Lady Sings the Blues," it was clear again, as it has been before, that Billie Holiday takes

music as seriously as the most vaunted of lieder experts, for they have in common the knowledge that song is perhaps the most perfect medium yet devised for the expression of feelings too deep for words unaccompanied. In a program of tunes, long since familiar to her fans, she told her own story in her own way and made every moment of it a fascinating, moving and memorable experience.

*New York*  
Book Passages Read

The event was the more remarkable for the presence of a narrator, Gilbert Millstein, who

read, as an interlude to her performance, excerpts from Miss

Holiday's recently published autobiography. But despite the revelations contained therein is why Billie Holiday has so ery, the text itself paled every many friends. She freely shares time Miss Holiday began to sing. what she knows about, and in For she needs nothing to com- her case she is a specialist in municate the echoes of her past moods blue and tormented. She apart from a song whose mes- has lived a lot, learned a lot and sage she understands. been hurt a lot; and when she When she is dealing with "My sings she paints a vivid picture Man" ("He ain't much on looks, of all that she was, is and will he's no hero out of books, but be. To do just that, some artists I love him"), no one in his right require pigment and brush, oth- mind can doubt her devotion; ers ~~work~~ and paper. Miss Holi- and her "Lover Man" ("Got a day needs only her personality and voice. 11-12-56

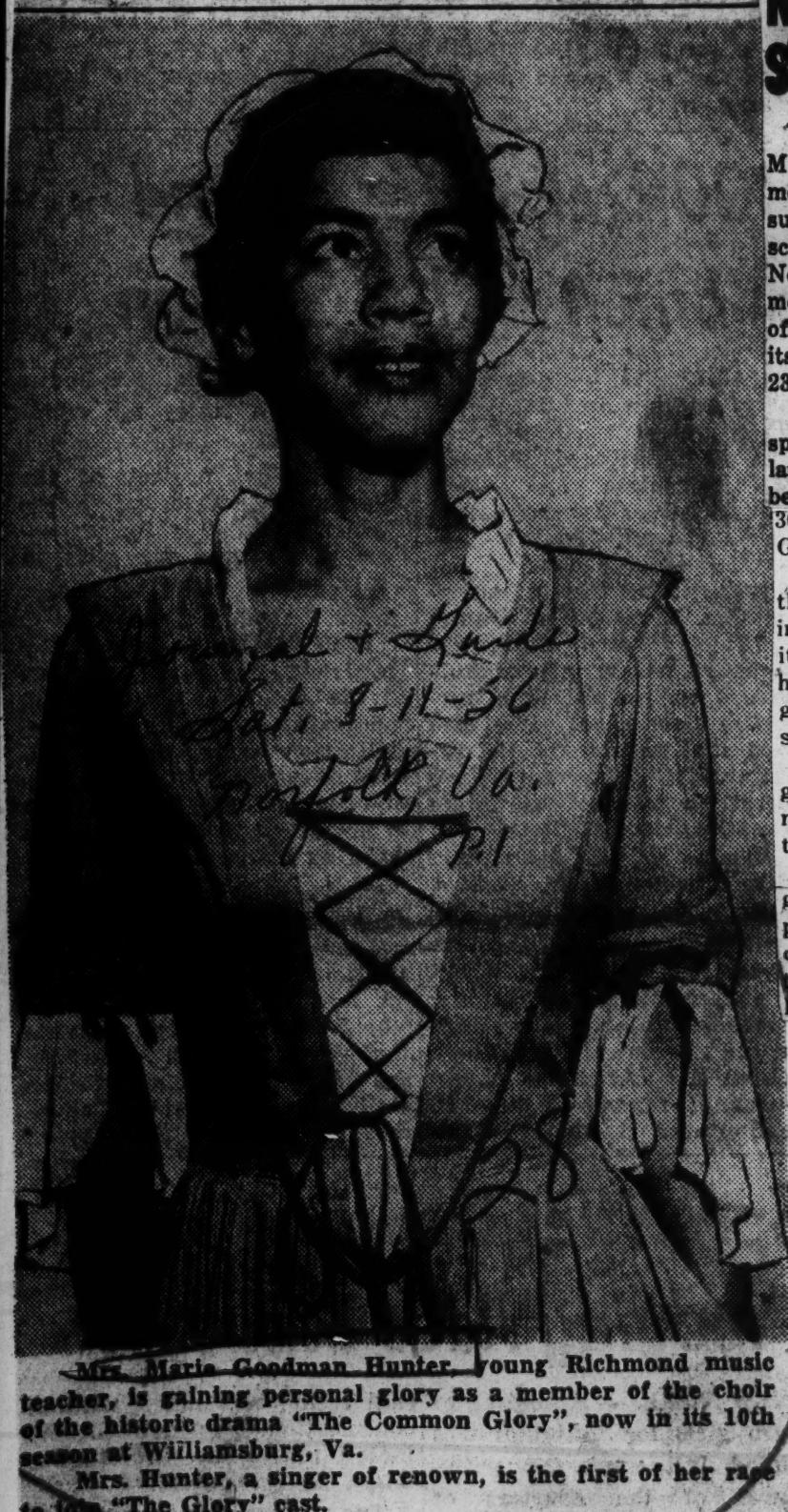
### Background Music Perfect

And so it went throughout the evening with "Ain't Nobody's Business," "Travellin' Light," "Billie's Blues," "Body and Soul," "I Cried for You," "Strange Fruit" and a trunkful of other Holiday standbys. In addition, the bluest of blues singers was backed up by a group in every way as soulful as she and equally as perfect. It consisted of Coleman Hawkins, Buck Clayton, Roy Eldridge, Al Cohn, Kenny Burrell and Carl Drinkered, her piano accompanist. At each moment they were on hand to support her.

she is there all alone. As Miss Holiday herself has said, "If you find a tune and it's got something to do with you, you don't have to evolve anything. You just feel it, and when you feel it, other people can feel something too."

Not that Billie Holiday needs support: when she is out on stage

MRS. MARIE GOODMAN HUNTER

**Shares 'The Glory'**

**Select First  
Harroldo 1/1  
Negro For  
Jackson Miss  
Symphonic Drama**

Sat. 4-9-56

Williamsburg, Va. June 4 — Mrs. Marie Goodman Hunter, a mezzo-soprano and a music consultant in the Richmond public school system, will be the first Negro ever to sing in "The Common Glory," a symphonic drama of the Revolutionary War, when its tenth season opens here June 23.

The Jamestown Corporation, sponsor of the drama, announced last week that Mrs. Hunter had been appointed a member of the 30-voice choir of "The Common Glory."

A corporation spokesman said the drama had been written originally to include Negro members in its cast. Mrs. Hunter's application, however, was the first from a Negro for a role in the production, he said.

Mrs. Hunter, a graduate of Virginia State College, was among 13 new members added to the choir this year.

In previous years, the choir has gained national attention by its appearance in music festivals and other theaters, and on radio and television as well as in the Williamsburg production.

Mrs. Marie Goodman Hunter, young Richmond music teacher, is gaining personal glory as a member of the choir of the historic drama "The Common Glory", now in its 10th season at Williamsburg, Va.

Mrs. Hunter, a singer of renown, is the first of her race to join "The Glory" cast.

## MAHALIA JACKSON

# Mahalia Jackson Sings Because She Is Happy!

By JOHN BARROW

CHICAGO, Ill. (INS) — With Mahalia Jackson, singing comes as naturally as stewing a pot of New Orleans shrimp gumbo. She is called a genius at both.

Her rich soulful voice earned her the title of "Queen of Gospel Singers" from fans in America and Europe. They would rave over her gumbo, too, if she could put them all in her Chicago home.

AND THIS throws some light on a phenomenal person. She loves people. She looks on her CBS contract as a vehicle to reach more people "with the praises of the Lord."

Her heart-felt singing of "Rusty Old Halo" rivals the best of the blues immortal, Bessie Smith. Yet Mahalia has turned down big money from headliners such as Louis Armstrong to drop gospel singing for jazz.

THE JOLLY 43-year-old woman said:

"The church has been my whole life. I've been repaid more and more over what I've given. You can't serve God without serving your fellow man."

HER SIMPLE warmth and sincerity grip everyone who ever has seen Mahalia. CBS executives started her on a network radio program, replaced it with a Chicago television series and now say they are looking for a coast-to-coast TV spot for her.

She is known coast to coast from 15 years of concert tours. She created a sensation last May 4 on Arthur Godfrey's TV show. In six appearances at New York's Carnegie Hall, she packed in capacity crowds.

WHAT IS the golden some-

thing-or-other that gives Ma-halia Jackson such appeal? not without hope. In Moses' Her eyes roll upwards as she time he was. But after the ponders. A divine gift, she coming, man can even destroy suggests, a vocation or calling himself and still be redeemed." to spread the gospel. She says:

"If one feels sad and sings songs of hope, he is revived-renewed. There's a divine power."

BUT THAT doesn't explain a strange, stirring quality to her singing that many people try to analyze. She can't explain it, either.

"It's not the voice they don't understand," she says. "There's something else, something bigger behind it. A spiritual gift. They hear the 'cry' but there's something else."

That mysterious "something else" brings her hundreds of fan letters each month from throughout the nation and sometimes Europe. She said:

"THEY ASK my advice on family problems, ask me to pray for the dead. Most of them say I've uplifted their spirits. One lady sent me a beautiful cross with jewels on it. Men get on the phone and ask me to marry them."

HER SPIRITUAL counseling was turned inward during the European tour. She relates:

"After I appeared in Paris, I hoped to go on to Rome and then spend Christmas in the Holy Land of Jerusalem. I didn't even get to Rome. I collapsed. I was really sick. I had to have an operation for a tumor. It was one of those things that can suck you right down. I lost 90 pounds."

SHE INSISTS, however, she never lost hope.

"Oh, no," she said. "Since

drives a baby blue convertible, but lives simply and does her own cleaning and cooking. A marriage was dissolved some time ago and she doesn't like to talk about it.

DESPISE HER fame in concert, recording, radio and television work, Mahalia still sings for free at two Chicago Baptist churches. She also spearheads a go-to-Sunday school drive among her neighborhood youngsters. She muses:

"God's sure got peculiar ways of getting his message over. CBS saw in me a thing they considered an artist—the way I put my songs over."

"But at the same time, the gospel is being put over, too. In being entertained, the people are being revived."

MAHALIA JACKSON'S PROGRAM REAIRED ON CBS-TV

NEW YORK (AP)—A program of song and religious expression featuring Mahalia Jackson, first broadcast on Jan. 22 this year was re-aired by CBS Television's "Look and Live" last Sunday.

The internationally-famous gospel singer delivered "I've Got to Live the Life I Sing About," "If We Ever Needed the Lord, We Sure Do Need Him Now" and "Nobody Knows the Trouble I've Seen."

She also discusses her life, singing and the deep religious feeling which stirs the Chicago singer.

Mahalia remarked this difference was the first thing she noticed when she moved to Chicago 25 years ago. She said:

"JUST THE choir sang. Only hymns and anthems. I started singing gospel songs with a bounce—the way we do in the South. Everybody liked it. It reminded them of home. It was 'hometown singing'."

It wasn't until years later that her "gospel with a bounce" began solving her money problems. She now



MAHALIA JACKSON was one of dozens of famous personalities appearing during the Chicago Defender Home Service Exposition at the Tri-States ballroom Oct. 2-5. Thousands of spectators crowded the exhibition each day. A total of 100,000 persons attended the four-day affair, setting an all-time attendance record. — Defender staff photo.

*on*  
*New York*  
**Sixth Annual Recital at Carnegie Hall**

*Mon. 11/19/64*

Mahalia Jackson, a gospel singer, gave her sixth annual recital at Carnegie Hall yesterday afternoon. She was assisted by the Eastern Choral Guild, the Royal Tones Sextet, the Back Home Choir and Charles V. Kershaw, a bell ringer.

Miss Jackson, a big, warm-featured woman, has a contralto voice of great range and expressiveness. It is ideally suited to the extremes that are part and parcel of the gospel singer's specialized art — the falsetto highs and the rumbling lows; the gentle, whispered calms and the strident, shouting climaxes.

The program, on the whole, held to the more quietly expressed, but nonetheless fervent, songs in her repertoire, which is made up almost entirely of gospel songs plus such in-keeping material as "Bless This House" and one rather surprising outside choice, "You'll Never Walk Alone" from the Broadway show, "Carousel" by Rodgers and Hammerstein.

Miss Jackson's version of this last selection was notable for her sensitive phrasing and delicate shading in the early portions and the slides, scoops and great walloping vibrato that entered her delivery as she built toward a climax.

Her singing has often been compared by jazz enthusiasts to that of the great blues singer, Bessie Smith. There is a parallel of sorts in the stylistic nuances of the two singers (needless to say, there is no whatever in the subject matter) and in the timbre of their voices. But Miss Jackson is a singer of much greater subtlety than the vehement Miss Smith was. She also has much of that belting show business style of delivery associated with Judy Garland and Al Jolson.

On those occasions when Miss Jackson unleashed her hard driving attack, she took her audience with her, drawing cries of "Yes, yes!" and "Thank you, Jesus!" At one point, she wound up singing her song from her knees to a highly responsive house. Afterward she commented wryly, "You're not supposed to carry on like that in Carnegie Hall."

As part of the program, the first annual Mahalia Jackson award of \$100 was given to Elizabeth Lands, a student at Charles Evans Hughes High School. The award is intended to encourage able singers to enter the gospel field. J. S. W.

*comes Sat. 11-17-64 P. 37*

## **Mahalia Jackson Set For Carnegie Hall**

*Pittsburgh, Pa.*

NEW YORK — Mahalia Jackson, first lady of gospel, will bring her sixth annual concert

of religious, spiritual, folk and gospel music, the narration of Duke Ellington and special guest Gloria Locker-  
man, \$64,000 TV quiz show  
winner to Carnegie Hall, Sunday, Nov. 18.

Assisting **Mahalia Jackson**  
Miss Jackson will be the Back Home Choir, a 60-voice gospel unit; the Eastern Choral Guild, 35-voice chorus; the Royal Tones, male sextet; Dickie Mitchell, gospel organist, and Charles V. Kershaw, chimes.



**Spent 16 Years Behind Iron Curtain**

# Singer Freed From 'Red' Rumania!

By GEORGE S. SCHUYLER

*Courier* P.5

(Exclusive to The Pittsburgh Courier. Reproduction forbidden)

**WATERBURY, Conn.** — When petite, brown singer Zaidee Jackson shouted "Happy New Year" at 12:01 Jan. 1, she meant it more than anybody in the Rumanian cafe where she was singing. She had just received the thrilling and amazing news that after sixteen years of frustration, deceptions and disappointments she

"I was reborn," she exclaimed smilingly as she relaxed on the couch in the home of her devoted sister, Mrs. Crinna Williams Thomas, in Waterbury.

"I never really gave up hope," she said, "but there were many times when my situation seemed utterly hopeless."

Going to Rumania in 1939 on the eve of World War II, Zaidee Jackson had already won international fame as singer, entertainer and hostess.

In this country she had toured with the Lafayette Players and appeared in "Lulu Belle" and "Bang Tang" in Paris, Cairo, Monte Carlo, London, Ireland, Scotland and Wales, and all over Europe, she had sung in the finest cabarets, hotels and theatres.

She had starred in "Ballyhoo," sung over BBC and appeared in two motion pictures. She had been the favorite of the international set, such as Elsa Maxwell and Prince Henry, the Duke of Kent. At one time she owned clubs in Cannes and Biarritz.

**THEN, IN 1939** she went to Rumania, where shortly afterward she met and married Barbu Neamtu, a wealthy young mechanical engineer who was a great sportsman and Ford representative there.

They went to live on his great ancestral estate at Craiova, a city of 100,000 in the midst of a rich agricultural area, where she was the only Negro. Occasionally they stayed in their smart apartment in Bucharest.

Those were halcyon days, she recalls. But they were marred by jealousy and racial prejudice of her husband's numerous family (and the neighbors)

where he was ill-fed and given the most arduous physical tasks. There was never a charge or a trial. After four years he was released, broken and impoverished, in 1955.

"At first I could get no work at all," she said, "until 1950, and then only sporadically, and for a miserable pittance of 500 leis monthly."

She explained that a pair of the cheapest shoes cost 500 leis and a sorry cotton suit of clothes there or four times as much. The average worker got 500 leis monthly wage.

There were shortages of everything desirable to eat or wear. Of course officials with big salaries could get what they wanted. Formerly well-to-do people carried their dwindling stock of goods to the immense open air market to sell for what they would bring in order to keep alive.

**THEN CAME** the final crushing blow: the arrest of her husband as a "bourgeois spy." He was held incommunicado locally for eighteen months and then to a typical Red slave camp



Zaidee Jackson, left, and sister, Mrs. Crinna Thomas.

where he was ill-fed and given the most arduous physical tasks. There was never a charge or a trial. After four years he was released, broken and impoverished, in 1955.

After a while the Reds relented and let Miss Jackson work more or less regularly, even though at one time she was jobless for six months.

At first they gave her laborer's pay, but later upped her wage to 1,500 leis monthly. Nightly taxicabs to and from her jobs cost thirty leis daily, which meant spending two-thirds of her salary for transportation. Often she chose to walk two miles in the dead of night to save money to eat since no meals were supplied to artists.

**UNTIL TWO** years ago food was scarce and expensive. One stood hours in queues and then often got nothing.

"There is definitely color prejudice in Rumania," she replied to a question. "There was prejudice in Craiova, and about everywhere else. The Rumanians believe all of the Red propaganda about Negroes being exploited, beaten and hanged daily. They believe white people are superior to Negroes."

"They want colored people to be always modest and unassuming. They view them at best with pitying condescension. The U. S. Information Agency certainly has a big job to do there to alter this opinion, and it hasn't been doing it."

**THE ONLY** Negroes who go to Rumania are with invited Comme-front delegations, and they are always accompanied by Red "guides" wherever they go.

"You can tell quickly," she said, "whether they are 'protected' or not. The lowest class of Rumanians are now in control and all regard themselves as superior to Negroes."

Even after she began to get regular work in 1951, Miss Jackson encountered all sorts of prejudice and discrimination from musicians and managers. For six

months she was without any work at all. With her husband in prison that made things doubly tough.

"**ASIDE FROM** the Negroes in delegations," she said, "I only saw three Negroes. One was an African girl brought in by a family at the age of 7 years to be a servant. She went to school and won scholarships, but then for some reason she left her foster parents and is now living alone.

"Then, there was an American Negro dancer from South Carolina married to a Bessarabian woman. He directed a night club but the Communists took it away from him and made him a waiter.

Their son studied three years in law school but he never got a job. The family lives miserably.

"When I was singing in Targu Mures, Rumania, last October, I met a Negro girl who was born in the country, from an African father and Hungarian mother.

"When the parents died, the orphan girl was taken in by a hairdresser for whom she worked until she was 20. After that nobody would give her a job. The Reds put her in a factory operating a lathe. Becoming ill, she was given a miserably inadequate pension, and now lives alone in abject poverty. As she told me her story her frail body shook with bitter sobs."

**ZAIDEE JACKSON'S** difficulty in getting out of Rumania was caused primarily by her marriage. Although an American woman marrying a foreigner supposedly retains her U. S. citizenship, she was listed as a Rumanian and as such could not get out.

At first the U. S. Embassy was sympathetic but later became uncooperative due to the antagonism of a Hungarian woman secretary.

Meanwhile, her sister, Mrs. Crinna Williams Thomas, was working indefatigably in her behalf. She wrote to President Truman but without results.

**MISS JACKSON** wrote to Paul Robeson and William Patterson, supposing them to be close to the

Reds. Neither deigned to reply.

Then, last April, Mrs. Thomas wrote to President Eisenhower who promised prompt action. On New Year's Eve the U. S. State Department sent the happy message and supplied her with necessary credentials.

Although still nervous and tense because of what she has gone through, Zaidee Jackson looks forward valiantly to resuming her professional career.

28 1956

JAZZ HALL OF FAME

Ed Sullivan Backs Idea

*Courier 1.22  
Pittsburgh, Pa.  
Sat. 1-1-64*  
**Jazz Hall of Fame Draws  
Interest of Musicians**

NEW YORK—The thought of many, the creation of a Jazz Hall of Fame, which was first advanced by this department a few issues ago, is taking on added interest in the musicians' world. Headed by Count Basie and Sammy Davis Jr., the committee is picking up importance with many solid citizens of the country happy to join the ranks.

Latest to come into the folds with great praise for the move of the Courier were John Hammond and Leonard Feather along with Nat Hentoff, editor of Downbeat. Each of these men are considered among the solid foundation of this great American sound. Down through the years they have rendered yeoman service in building and opening new horizons for jazz.

**WITHIN** A short time the committee is expected to be enhanced by such stalwarts of the idiom as Duke Ellington, Louis Armstrong, Joe Orleck and Bob Austin of Cash Box, Abel Green of Variety, Robert Sylvester of the Daily News, Noble Sissle, W. C. Handy, George Wein and Louis L. Lillard of the American Jazz Festival. Aside from this group theatre editors of other weekly jazz project in America.

According to Ed Sullivan, famous columnist and tee vee personality, "the creators and sustainers of this great American culture should be recognized in this manner. It is high time that we open up for them a niche in the archives of our great country." Sullivan has joined hands with us in the creation of a Jazz Hall of Fame.—IZZY ROWE.

## Eva Jessye's Ensemble Popularity Increases

*Informant Sat. 7-21-56*  
EVA JESSYE'S popularity increases as she brings her priceless experience and talents to the American public with her American Concert Ensemble. *P. 6*

After a quarter century of prominence on the Broadway scene as concert conductor, dramatist, authority on American music, composer and interpreter of modern idioms, Eva Jessye continues to win approval of large audiences wherever she appears. Her singers have appeared with leading symphony orchestras and were the first to interpret the scores of "FOUR SAINTS" in three acts, an opera by Gertrude Stein and Virgil Thomson and the folk opera, "PORGY AND BESS" by Debose Heyward and the immortal George Gershwin, of which she was choral director.

Audiences are attracted by the dresses worn by the singers; their voices of unusual beauty are noted for precision control and diversity. Featured soloists of excellence contribute to the unusual effectiveness in program-making.

The recent appearance of the Eva Jessye Ensemble in Waco, Texas was a success.

## Eva Jessye One-Potterico ensemble tours

*Informant Sat. 7-21-56*  
CHICAGO (AP) - Miss Eva Jessye, internationally known conductor - pianist, led her American Concert Ensemble in concert at Bethel AME Church here Tuesday evening.

The group of youthful artists, most of them recruited from New York, were making their initial concert on a long cross country tour.

Members of the group included: *Sat. 10-13-56*  
Mariam Nettles, soprano, of Hampton Institute and a graduate of the Juilliard School of Music; Constance Stokes, mezzo-soprano, a two time winner of

the Marian Anderson Awards and who has sung with the Philadelphia Symphony under Eugene Ormandy;

Raymond Seares, tenor, of the Boston Conservatory; John A. Swift, bass, formerly with Du Paur Infantry Chorus; Claretta Freeman, singing dramatist; Alexander Sheperd, contra-bass; and John Austin Martin, guest accompanist.

After a quarter century of prominence on the Broadway scene as concert conductor, dramatist, authority on American music, composer and interpreter of modern idioms, Eva Jessye continues to win approval of large audiences wherever she appears. Her singers have appeared with leading symphony orchestras and were the first to interpret the scores of "FOUR SAINTS" in three acts, an opera by Gertrude Stein and Virgil Thomson and the folk opera, "PORGY AND BESS" by Debose Heyward and the immortal George Gershwin, of which she was choral director.

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28 1956

B.B. KING



THOUSANDS OF PEOPLE know him as B. B. King, one of the nation's top blues singers. But down on the farm

near Memphis, King is rated as a gentleman farmer. He shows off a \$7,000 tractor to disc jockey Jean Steinberg.

## B. B. King Dependable Heads Disc Chicago Ill. Setup Now

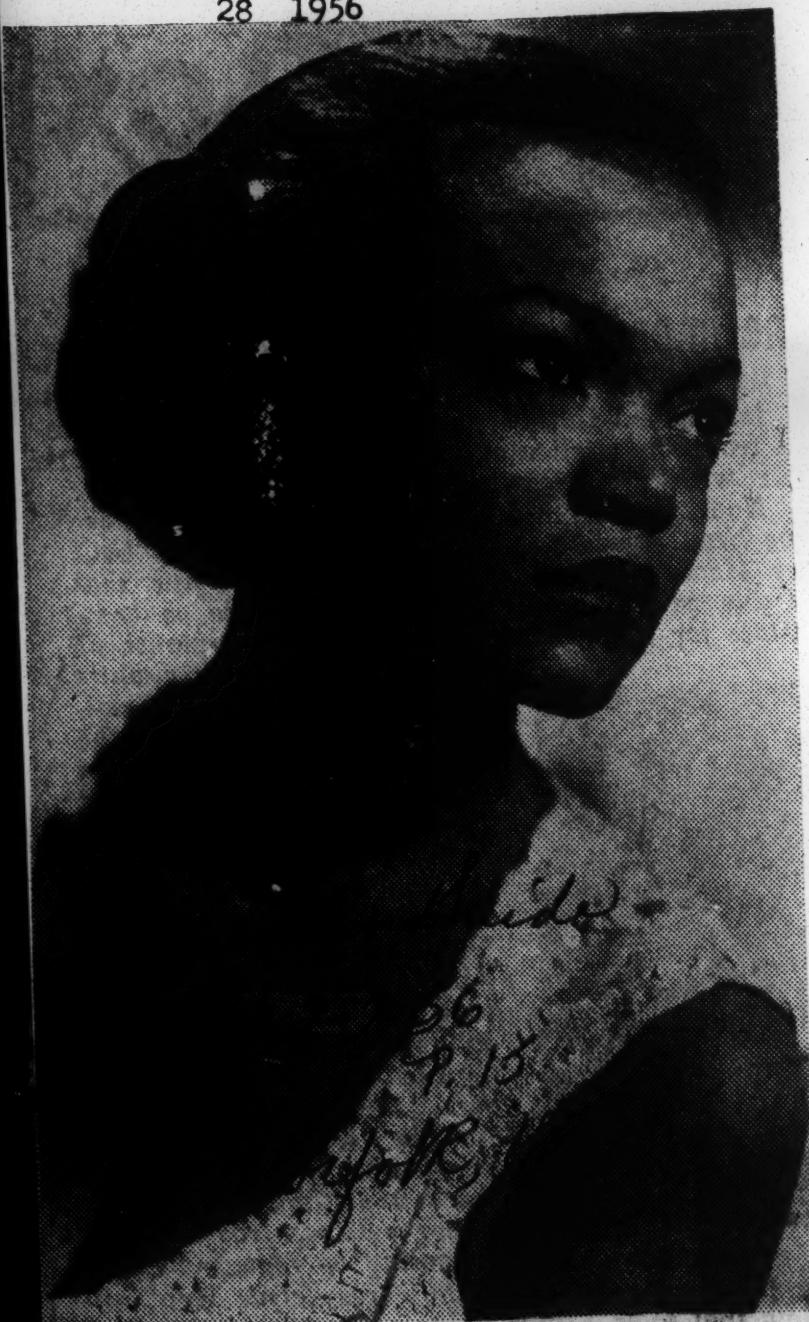
Memphis, Tenn. — (ANP) — B. B. King, one of the country's top blues singers announced that he had set up his own recording firm, Blues Boys Kingdom, in an effort to aid the young talent that is neglected by the major record firms.

Surrounded by \$20,000 worth of recording equipment in the building at 164 Beale st., that houses his new firm, he said:

"Unless someone takes time out to aid kids then the world may never hear a future Sammy Davis, jr., Pearl Bailey or Fats Domino. I hope that my firm can be used by them as a springboard to success."

28 1956

EARTHA KITT



### **Captivating English Audiences**

Currently fulfilling bookings in England Eartha Kitt is captivating English audiences with her performances in the principal cities of the British Empire.

She has appeared before the King and Queen of England and all of her audiences have been enthusiastic ones. She is scheduled to return to the States in the near future to prepare for a Broadway appearance.

28 1956

VERA LITTLE

Salzburg Critics  
praise Memphian

Vera Little, Negro Mezzo,

Scores in Austria

Memphis born  
A recent recital by Vera Little, Memphis-born Negro mezzo soprano, at the world-famed Mozarteum in Salzburg, Austria, brought high tribute from the perfectionist critics of that world citadel of music. -25-54

The Salzburger Nachrichten said "She has a voice of magnificent quality and sweetness, particularly in the middle register, and she handles it with complete mastery. . . . The direct and pure projection of emotion gave a moving grandeur to the lieder. . . . You could listen to her forever."

The Salzburg Volksblatt added, "Vera Little is a mezzo soprano, winner of prizes in Belgium and at Munich, with a full, sombre voice that makes a remarkable and powerful impression. . . . As she sings, she identifies herself with every style presented. . . . In the Negro spirituals, the artistic temperament of the artist penetrated with its natural force."

Of the Memphian's recital, the Demokratisches Volksblatt said, "In the very cold days one is not eager to go into poorly-heated concert rooms, but this time, we were fortunately able to witness an artistic event of sufficient proportions to lead us into the regions where we find our greatest good—into the pure art of music, where we were led by an irresistible sweetness that warmed us and melted the layers of cold. . . . Vera Little, a mezzo soprano from overseas, several times winner at international competitions, and her accompanist were the artists to whom we owed this rare pleasure. . . . We cannot refrain from expressing here our hope to see again soon that talented artist."

Vera Little sang in recital at LeMoyne College here last Dec. 11.

# First foreign Grand Prix

*Am. American*

## Winner is Louisianan

*Baltimore Md.*

some money!"

BY OLLIE STEWART

PARIS — Bass-baritone John Littleton sang his way into history here recently when he walked off with three top prizes at the Conservatory of Music. It was the first time that an American — or any other foreign student — had ever won a vocal Grand Prix at the Conservatory, not to mention scoring a triple!

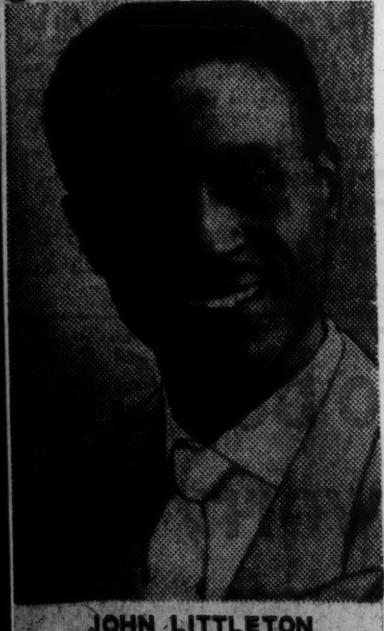
Louisiana-born Littleton, 30, won first prize in open singing competition against 115 other contestants, at the end of June; then in July he took first prize in Opéra singing; and finally, later in the month, he was awarded the second prize in singing for the Opéra-Comique. Competition was limited to Conservatory students.

*8-11-56*  
NO CASH goes with the awards. But all over Europe a Grand Prix winner rates high in the prestige department. Offers for engagements have already begun to pour in, and if ever Littleton decides to teach, his awards will be invaluable in securing both students and a position.

"But for the time being," the happy young man told the AFRO in an exclusive interview, "I have no intention of teaching. I now have my diploma, and have finished at the Conservatory — after five long years. What I need now most of all is to go out and make

HE PROBABLY will. He left Paris at the end of July for a two-week holiday. After that he begins a concert tour of France, Belgium and Switzerland.

The young singer is aiming at the Opera, and says he will stay in Europe at least one more year before returning to the United States. He began the study of music at Pepperdine College, in Los Angeles, and was a student there until drafted by the Army.



JOHN LITTLETON

28 1956

LOUIS L. LORILLARD

# Festival of Jazz Comes Post + Times Herald P. 30 To End on Record Note

Mon. 7-9-36

NEWPORT, R. I., July 7 (AP)—  
The third annual American  
Jazz Festival ended successfully  
tonight with a record attendance  
of 11,000 fans gathered in  
the open at Freebody Park.

The future of jazz at Newport  
is undecided. President  
Louis L. Lorillard of the Festival  
did not seem hopeful, although he declined to comment.

"The board of directors of  
the American Jazz Festival in  
Newport will decide the future  
at their next meeting, and it is  
likely that they will consider  
offers from other communities," Lorillard said. He stated,  
however, that the City of Newport  
had been most cooperative  
this year.

The Festival left no doubt  
that today's youth take their  
jazz seriously. An estimated 75  
per cent of the audience was  
under 25 years of age.

The Voice of America carried  
much of the program to far  
places of the world.

Saturday night's crowd  
brought total attendance for  
three nights to around 25,000.  
This indicated a gate of more  
than \$60,000.

Duke Ellington, who climaxed  
the evening when his band  
played several new numbers as  
well as old favorites, opened  
the concert with "The Star-  
Spangled Banner" and some  
mood-setting numbers.

The Bud Shank Quartet, with  
Bud starring on the saxophone,  
offered several numbers in the  
progressive manner.

# YOUR HISTORY

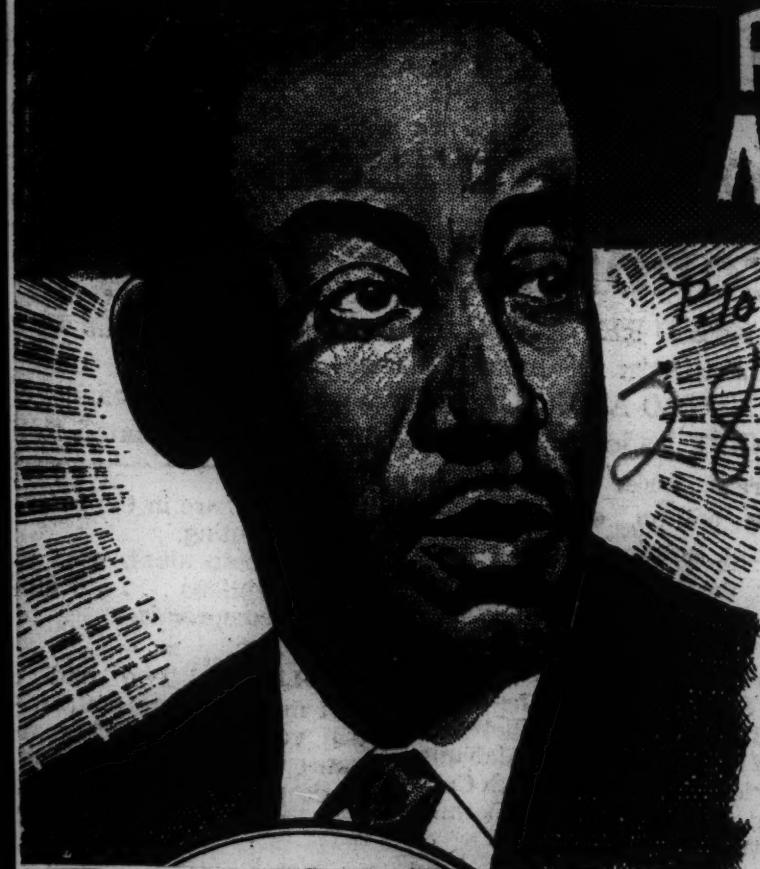
By J. A. ROGERS

Dates Back Beyond the Cotton Fields in the South  
Back Thousands of Years Before Christ!ILLUSTRATIONS BY  
A. SAMUEL MILAI

Courier 1/25/56

Pittsburgh, Pa.

## ROBERT McFERRIN



YOUNG BARITONE STAR OF THE METROPOLITAN OPERA OF NEW YORK, APPEARED THERE RECENTLY IN THE TITLE ROLE OF RIGOLETTO WITH WARM PRAISE FROM THE CRITICS. FIRST OF HIS COLOR EVER TO SING THE ROLE IN THAT WORLD-FAMED OPERA HOUSE. IS ON REPERTOIRE TO APPEAR IN OTHER LEADING ROLES. VERY POPULAR ON THE CONCERT STAGE IN LEADING CITIES OF AMERICA, CANADA AND THE CARIBBEAN. RECEIVED HIGH PRAISE FOR HIS AMENASRO, FATHER OF AIDA, AT THE LEWISOHN STADIUM.

## Robert McFerrin Gains Fame, Cash In Dates Abroad

By DOLORES CALVIN  
NEW YORK — The race's finest opera stars are indeed happy in Europe this summer for they are finally getting attention they deserve plus some fabulous money.

In Italy, it's Robert McFerrin, who was paid \$1,000 fee for one performance plus a round trip transportation at Italy's finest Teatro San Carlo. This is regarded a

rousing price for a newcomer making his European debut. Moreover, McFerrin, who was the first of the race to make it at the Metropolitan after Marian Anderson, got attention he never received here. He was allowed 10 days rehearsal for his debut and this contrasts sharply to the Metropolitan which rushed him in without a stage or orchestral rehearsal, gave

him a costume that belonged to someone else without any alterations to fit him plus wouldn't even show him the courtesy by allowing him to see the stage sets.

Attention is almost as important as money to an opera star. And the Europeans are showing it to Negro stars. Charming Camilla Williams has become a sensation in Vienna, singing "Saint of Bleeker Street" plus she's hailed for her German lieder. In America, Camilla was never accorded more than second rate treatment but not so in Vienna.

McFerrin will be doing many more opera roles in Italy. The famous La Scala is bidding for him and there's even talk they will revive "L'Africaine" by Meyerbeer just for him.

## Europeans are warming

Afro-American Sat. 7-28-56 P.6

## up to tan opera stars

Baltimore, Md.

ROME — Indications are that European promoters are beginning to warm up to colored opera stars, a development that

to fill the date. Such a fee for a newcomer was considered highly unusual in Continental theatre circles.

Big money in the past has always been doled out to the jazz specialists and established Metropolitan artist.

ROBERT McFERRIN

Robert McFerrin, Metropolitan Opera baritone, will close out the summer concert series at North Carolina College with a concert open to the public, Thursday evening.

WHILE McFERRIN was in Europe, his U.S. agent, Concert Associates, Inc., arranged an audition (with an assist from the Met's Roberto Bauer) at Milano's La Scala and there's a possibility that the baritone, first of his race and sex to sing leads at the Met in Manhattan, will prompt La Scala to revive Meyerbeer's "L'Africaine."

Rome Opera Co. also displayed interest in McFerrin.

Meanwhile two of Thea Dispeker's American colored singer discoveries have found niches in European music.

GLORIA DOVY, still only 23, a Brooklyn beauty who was caught less than two years ago at a Juilliard School recital, got to Europe with "Porgy and Bess," but remained for concerts in Italy and has since been lionized by the Roman press and cognoscenti.

Still another colored American, Camilla Williams who scored in Vienna's "Saint of Bleeker Street" production, has become a greater singer of German lieder to the delight, Miss Dispeker reports of Mitteleuropa which finds this situation droll.

DIFFERENCE in courtesy shown McFerrin at Teatro San Carlo, where he was accorded 10 days rehearsal for his appearance over past weekend, and his debut at the Met (Jan. 27, 1955) is apropos "breaks" for colored operatic talent in Europe. At the Met McFerrin sang without a stage or orchestra rehearsal in a costume last worn by George London, and unaltered. Nor had he ever viewed the sets in advance.

One of the better examples of this new attitude toward tan talent was the engaging of tenor Robert McFerrin by Italy's Teatro San Carlo last Saturday.

McFerrin was paid \$1,000, plus round trip transportation



ROBERT McFERRIN



CAMILLA WILLIAMS

has been a long time coming to pass.



ROBERT MCFERRIN, Metropolitan Opera baritone, opened his first European tour at Naples, Italy, July 4, by appearing with the Teatre San Carlo opera company in Verdi's "Aida." The engagement ends July 22. McFerrin made his Metropolitan debut Jan. 27, 1955, becoming the first male Negro to sing leading roles on a regular basis. This spring he bowed as Valentin in "Faust" and sang the title role in "Rigoletto" at the Met.—(ANP)

## Robert McFerrin slated for Fayetteville concert

Altamore, N.Y. (UPI)—Robert McFerrin will be presented at Fayetteville State Teachers College on January 20. A newcomer to the concert stage, baritone McFerrin's concert tours have taken him to major cities from coast to coast as well as to Canada and to the Caribbean. Recently, he starred at New



**OPERA STAR, SCORES**—Robert McFerrin, of the New York City Metropolitan Opera Company, appeared at Central State College this week. A varied program of largely Schubert won waves of applause. His interpretation of Verdi's "Eri Tu" from "Un Ballo in Meschera" brought him back for five encores.

### ROBERT MCFERRIN

ONE'S Town Hall, where he was heard in the title role of "Rigoletto" and as Valetin in "Faust." McFerrin has previously been heard and admired for his role of Amensaro, father of "Aida," and in Bizet's "Pearl Fisher" at the Lewisohn Stadium.

He is the first member of his race to be engaged by the Metropolitan for leading roles on a repertory basis.

# Met Opera Defender Tours West

Sat. 3/19/56

By CARL DITON

NEW YORK — (ANP) — Metropolitan Opera company, one of the foremost in the world, also having a musically historic contribution to democracy by admitting Negro singers to roles and membership in the operatic chorus, is now in the midst of its annual tour through the north, east, south, mid-and southwest.

Addison would follow Marion Anderson into the Met.

Among the managers, coaches and pluggers—an army of which attended the fabulous Anderson Met debut, opinion was divided with each singer having her strong supporters planting hints and seeds of stories.

But back to the Met company. Absent this year—and conspicuously so—is the name of Miss Anderson. It is not unusual for a star of Miss Anderson's ability to drop out of the Met cast by mutual consent.

MISS ANDERSON actually loses financially by appearing with the famous operatic com-

# Mattiwilda Dobbs, McFerrin ofro Americano Baltimore, Md. 9.7 on roster of Metropolitan

Sat. 3/13/56

NEW YORK (ANP) — The Metropolitan Opera roster this season includes baritone Robert McFerrin, in his second season, and newcomer Mattiwilda Dobbs, coloratura who only two years ago made her New York debut.

The name of Marian Anderson is missing this season.

The music world acclaimed Miss Dobbs, rising young Atlanta beauty who had caused ripples of excitement in New York when she sang the difficult role of "Zerbinetta" in Straus' opera "Ariadne aux Naxos."

MISS DOBBS received a tumultuous reception here, then she returned to Europe for additional concert and opera engagements.

Last summer, when Met Manager Rudolph Bing announced signing Miss Dobbs, there was speculation as to what roles she'd have. This was settled last week, when in the same announcement of the Met Company, Miss Dobbs was scheduled to do Gilda in Verdi's "Rigoletto."

And strangely enough, also in the Met Company this season is soprano Mariquita Moll who sang the lead at Mattiwilda's debut.

THE SIGNING of Miss Dobbs ends speculation on whether she, Leontyne Price, who has done opera on TV, or brilliant Adele

pany. Here, top pay for stars is \$1,000 per performance.

In concerts, Miss Anderson's fee is \$3,000 per appearance. Of course, this dwindles considerably after making deductions for manager, publicity, accompanist and travel, yet the aggregate surpasses a season's pay at the Met.

Last year, McFerrin was sparingly used, possibly due to heavy concert commitments.

In spite of these monetary differences, no singer in his or her right mind refuses an invitation to sing at least one season with the Met.

Why? Prestige of course. The use of the Met's name in advertising concerts is worth the price paid for the singers' performances.

WHICH RAISES another and final question. Will Miss Dobbs—sensational as she is—and McFerrin, who must be an excellent voice to be signed by the Met—accompany the troupe which usually goes on tour at the end of every season?

Many Southern cities are included in the itinerary.

The answer, surprisingly enough, may be "Yes" now that the climate of racism in some parts is showing some change toward a more tolerant attitude. Then again, the answer may be a flat, unqualified, "No."

**All-Negro  
Opera for  
Met May 27  
Company of 150  
To Give 'Ouanga'**

By Paul V. Beckley

Mary Cardwell Dawson, who has been jouncing about the country for fifteen years in a jovial but determined effort to give Negro operatic voices a chance to be heard, will present her largest effort May 27 when her National Negro Opera Company becomes the first organization other than the Metropolitan Opera to give an opera at the Metropolitan.

The company of 150, consisting of ten lead singers, a chorus of 100 voices, and forty dancers, will give a semi-concert version of "Ouanga," an opera in a Haitian setting by Clarence Cameron White, never before performed by a professional group. It is the story of the effort by Jean Jacques Dessalines, Emperor of Haiti in 1804, to eradicate voodooism from that country.

Formed in 1941

Mrs. Dawson organized the company in 1941 at Chicago after teaching voice to Negroes in Pittsburgh and asking herself, "Where are they going?" Blithely she announced, "I've dedicated my life to the cause—furnishing opportunities for talent," and since 1941 she has been scurrying "all over the country getting talent."

Although the Metropolitan insisted her company could not stage a full-fledged opera with sets and costumes, Mrs. Dawson said she persuaded Rudolf Bing, general manager of the Metropolitan, and Reginald Allen, assistant manager, to permit the dancers to wear costumes and perform on a ramp built on the Metropolitan stage.

Costumes of White

The singers, she said, would wear white gowns in the Haitian style and the men white suits. Mrs. Dawson has been rehearsing the singers and chorus

**NATIONAL NEGRO OPERA COMPANY**

for two months and will turn them over to Henri Elkan, conductor, for final rehearsals prior to the opening.

Only one performance is scheduled at the Metropolitan, but Mrs. Dawson said, "We're trying to do a good job. We want to thrill our audience, make it a real grand opera. We have marvelous voices, young voices. And if it's a smash hit, we have very big plans."

**'Ouanga' to be  
Afr.-American  
produced at Met**

*Informant 9/17 Sat. 4-14-56*  
NEW YORK The Haitian opera, "Ouanga," by Clarence Cameron White, will be presented by the National Negro Opera Company at the Metropolitan Opera House May 27.

The work will be presented in the form of concert and ballet. The company is directed by Mrs. Mary Cardwell Dawson.

The company has staged operas in Pittsburgh, Chicago, New York and Washington. It often serves as a starting place for stars who gain even wider recognition later.

world, and the assent of its distinguished trustees and eminent music director, Rudolf Bing to open its doors to a Negro opera company connotes a step in the direction of full integration and good will towards 15 million Negroes.

In 1941, the company gave its first opera performance in the Pittsburgh Syria Mosque, and has subsequently attracted thousands to its fine productions in the Chicago Civic Opera House and Coliseum, in New York's Madison

**Negro Opera Co.  
On Metro Stage**

*Informant 9/17 Sat. 4-14-56*  
NEW YORK "Ouanga," a Haitian opera, will be presented by the National Negro Opera Company Foundation, Inc., Sunday, May 27, at the Metropolitan Opera House.

A chorus of 150 voices, 24 exotic dancers, and seven soloists will grace the Metropolitan stage

**Nat'l Negro Opera Presents  
'Ouanga' At Metropolitan**

*Informant 9/17 Sat. 6-2-56*  
Houston, Tex.

NEW YORK — The most sensational and exciting music news emanates from the NATIONAL NEGRO OPERA CO., INC., founded and directed by MARY CARDWELL DAWSON, who secured

The METROPOLITAN OPERA HOUSE for a lavish and spectacular presentation of Dr. CLARENCE CAMERON WHITE'S exotic Haitian opera, "OUANGA" in concert form with ballet in costume, SUNDAY, MAY 27, at 8 p.m.

The cast for this mammoth production included 10 famous leading singers; a chorus of 100 voices; a group of 40 professional and primitive dancers; and a Philharmonic Orchestra of 52 seasoned musicians led by one of America's greatest conductors.

The Metropolitan Opera Association is the largest and most imposing institution for the production of operatic music in the

**Opera premiere  
Afr.-American**

*Informant 9/17 Sat. 5-19-56*  
May 27, in NYC

NEW YORK The National

Negro Opera Company in conjunction with the New York Opera Guild will make its premiere production here at Metropolitan Opera House on May 27.

Mrs. Mary Cardwell Dawson, founder and managing director, announced that Henry Elkan will conduct the presentation of "Ouanga," supported by the 52-piece Philharmonic Orchestra.

The cast will include a large number of talented young singers and ballet dancers.

OPERA ON HAITIAN THEME, "OUANGA," TO HAVE PREMIERE NEXT SUNDAY



Clarence Cameron White's work, which will be presented by the National Negro Opera Company, will have its first New York performance at the Metropolitan Opera House.

In the company are, left to right, Alphonse Climber, one of the native drummers; five dancers in the corps de ballet; Adelaide Boaner as Mougali; Fritz Vincent, a high priest. Jerry Dantzig

## NATIONAL NEGRO OPERA COMPANY

Negro Company  
To Give Opera  
New York

White's opera on a Haitian theme will be presented by the National Negro Opera Company Sunday night, May 27, at the Metropolitan Opera House with McHenry Boatwright, bass-baritone, in the principal role of Dessalines. The performance will be in concert form, but will include dancing by a ballet of forty members. Henri Elkan will conduct an orchestra of fifty-two Philharmonic-Symphony musicians. 15-56

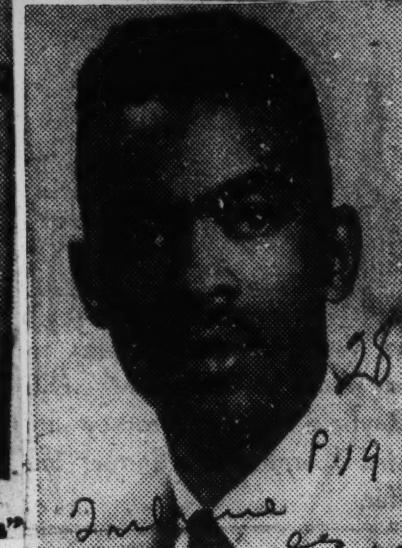
The opera was composed in 1930, but was not heard until June, 1941, when it had a concert performance with piano accompaniment here at the New School for Social Research. It had its first stage performance in Philadelphia in October, 1950. The scene is in Haiti in 1804. The composer won the E. B. Benjamin award for "tranquil music" in March, 1954, with his "Elegy," first played by the New Orleans Symphony Orchestra.

while the part of Defilli was the Metropolitan Opera House. These performances, produced in full operatic form, will be held effectively filled by Juanita King, dramatic soprano.

Others appearing in the production were Evelyn L. Greene, Fritz Vincent, Melbourne Reed, Francena Wallace Taylor, Marian McCree, Hazel McAllister,

8 o'clock.

These exciting and sensational operatic performances feature the distinguished contralto, Carol Brice, who will make her debut in grand opera in the role of Mougali, the high priestess of voodoo.



MARY C. DAWSON  
... presents "Ouanga"

28  
Carol Brice  
19-56

## Mary Cardwell Dawson Scores Again

Source Sat. 10-13-56

## Opera Co. Praised in N.Y.

NEW YORK — The National Negro Opera Foundation, of which Mrs. Mary Cardwell Dawson is founder and president, presented Dr. Clarence Cameron White's Haitian opera "Ouanga" in English at Carnegie Hall as a stage production. 28

The opera, which was also performed last May at the Metropolitan Opera House in concert form, drew excellent reviews from several of the New York papers. Henri Elkan again directed

Catherine Cardwell Gardner, Roy O'Loughlin, Marvin Honory, Lisle Greenidge, Lawrence Watson, John Eckles, Charles Ward and Betty Voorhees.

The Negro National Opera Company's presentation starred internationally famous contralto Carol Brice in the role of Mougali, a voodoo priestess. 28

Her performance was termed by the N. Y. Times "an outstanding addition to the cast."

MCHENRY BOATWRIGHT, who boasts a resonant baritone voice, sang the part of Dessalines, the Emperor of Haiti, "Ouanga," recently performed at

NEW YORK CITY — Wesley Reaves, student at Washington university, St. Louis, is having his first New York theatre debut in "Ouanga" at Carnegie Hall next Thursday with the National Negro Opera Co. under direction of Mary Cardwell Dawson. 19-56

Before coming to New York City from St. Louis, Reaves lectured on modern jazz at the university.

Negro Opera  
To Feature  
Carol Brice

NEW YORK — The National Negro Opera Foundation, Inc., presents the National Negro Opera Company in Dr. Clarence Cameron White's Haitian opera, "Ouanga," recently performed at

Clark Becham as he appears in the Haitian opera "Ouanga," by Clarence Cameron White, which will be presented today at the Metropolitan by the National Negro Opera Foundation.

28  
Harold Tribune  
Sun. 5-27-56  
P. 5-A  
New York,  
N.Y.

## MACEO PINKARD

this time by having four popular and hit tunes, all at one time. They are "I'm Disillusioned," "You're Swell," "Thou Shalt Not Steal" and "You've Got Me Real Gone, Baby, 'Bout You."

Maceo, who has his own firm, is publisher of the four named above.

The \$35,000.00 a year ASCAP composer is inspired in his business by his wife Edna, who is secretary to the Pinkard Publications, Inc. and who is also an ASCAP writer in her own rights.

Pinkard Top Race Composer

*Connie 20  
Pittsburgh, Pa.  
Sat. 9-22-56*

## Negro Song Writer Has Four More Hits

**NEW YORK.** Maceo Pinkard, famed ASCAP composer of such all-time hits like "Sweet Georgia Brown," "Them There Eyes," "Sugar," "Here Comes the Show Boat" and "Gimme a Little Kiss, Will Ya, Huh," has done it again, only four ways this time by having four hit tunes, all at one time.

They are "I'm Disillusioned," "You're Swell," "Thou Shalt Not Steal" and "You've Got Me Real Gone, Baby, 'Bout You."

Maceo, who is one of the few Negro composers with his own music publishing firm, is publisher of the four hit tunes. The \$35,000-a-year ASCAP composer is inspired in his business by his wife Edna, who is secretary of Pinkard Publications Inc., and is also an ASCAP writer in her own rights.

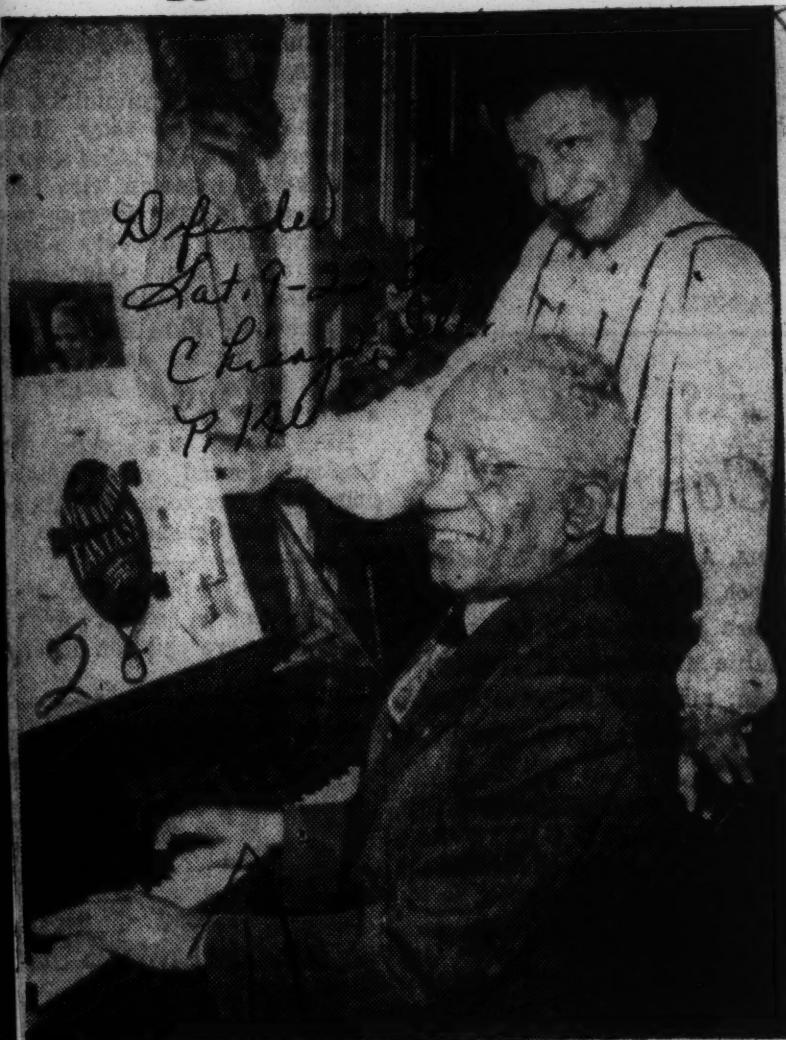
**MACEO PINKARD** and wife Edna, are shown in a characteristic pose as they prepare another composition for the music world.

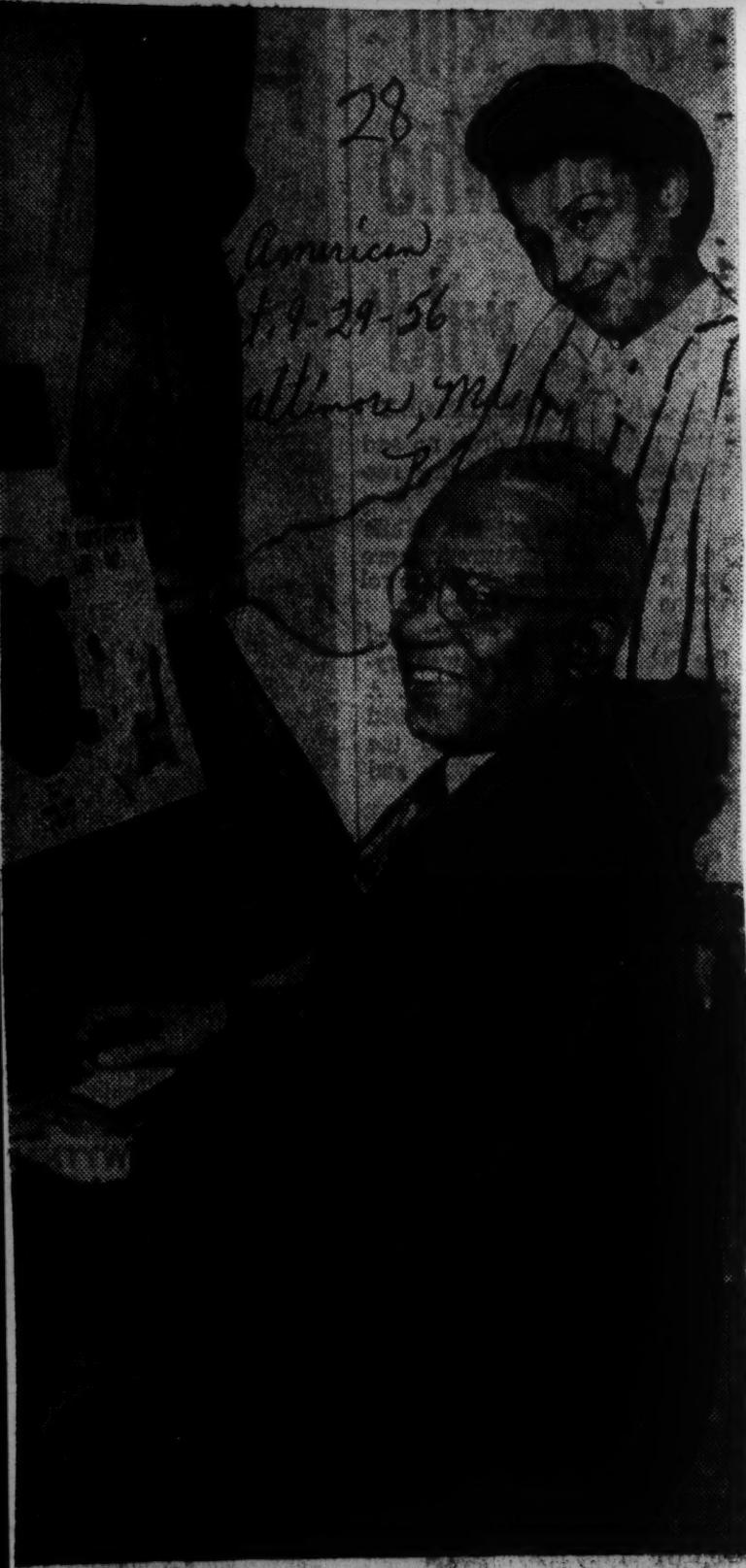
*Defender Sat. 9-22-56  
Chicago, Ill. P. 1A*

# Pinkard, Famed Composer, Still Turning 'Em Out

By LARRY DOUGLAS

**NEW YORK** — Maceo Pinkard, famed ASCAP composer of such all time hits and standards like "Sweet Georgia Brown," "Them Thar Eyes," "Sugar," "Here Comes The Show Boat" and "Gimme A Little Kiss, Will Ya, Huh?" has done it again, only four ways





**COMPOSER DOES IT AGAIN** — Maceo Pinkard, famed as the composer of such long-standing favorites as "Sweet Georgia Brown," "Them Thar Eyes," "Gimme A Little Kiss," and "Here Comes The Showboat," runs over a tune from his latest collection of hit tunes. Wife Edna listens as the veteran publisher fingers "I'm Disillusioned," "You're Swell," "Thou Shalt Not Steal" and "You've Got Me Real Gone, Baby" in his New York home.

10  
bns  
1957  
10

28 1956

PATRICIA A. PRATTIS

# Pittsburgh pianist, 14, afro-American Sat. 2-25-56 to be <sup>R</sup>symphony soloist

Baltimore, Md.

PITTSBURGH (ANP) — Patricia A. Prattis, 14, will have the distinction of being the first colored soloist to appear with the Pittsburgh Symphony Orchestra when she performs as piano soloist on Feb. 26.

Miss Prattis, daughter of Mr. and Mrs. P. L. Prattis, will play the difficult "Piano Concerto in A Minor," by Grieg in the annual joint concert by the sympathy <sup>R</sup>and the Pittsburgh Symphony. ~~Baltimore~~ Md.

The young artist was a winner in the auditions held last month for student soloists to appear with the orchestra. She is an honor student at Westinghouse High School and began studying the piano with Adele Rehard at the age of 6.

MISS PRATTIS began playing violin in the All-City Student Orchestra at the age of 8, and became pianist for Westinghouse High School Chorus in her freshman year when she was 13.

As a pianist, she won the Pittsburgh Concert Society Youth Audition in 1954 and was presented in concert at the Stephen Foster Memorial Auditorium in February.

At present, she is a first violinist with the Westinghouse High School senior orchestra and the Pittsburgh Youth Symphony.

LEONTYNE PRICE

NATIONAL SYMPHONY

HOWARD MITCHELL MUSIC DIRECTOR

CONSTITUTION HALL

SAT., MARCH 3 AT 8:30

## ALL-GERSHWIN



Post & Times Herald  
**Leontyne Price**  
 Sat. 2 and 2:30  
**Lawrence Winter's**  
*Washington, D.C.*  
 singing  
 Gershwin Songs

28  
**STAN  
 FREEMAN**

playing the  
**CONCERTO IN F**  
**RHAPSODY IN BLUE**

Tickets: \$1.20, \$1.50, \$2.40, \$3.00, \$3.60  
 Mail Orders Include Stamped, Self-addressed Envelope  
 National Symphony Box Office, Kitts, 1330 G St. N.W. NA 8-7332

Leontyne Price  
 Slated For  
*Kansas City, Mo.*  
**Hollywood Bowl**

July 20-24

HOLLYWOOD (ANP) — Leontyne Price, brilliant soprano who has accomplished a meteoric rise in the concert field, will be featured soloist in Hollywood Bowl Thursday, July 26. The popular young artist will appear before the movie capitol's sophisticated audience on the night that Igor Markevitch, one of this country's outstanding conductors, will direct the 100-piece Los Angeles Philharmonic Orchestra.

Miss Price, who was born in Laurel, Miss., also will appear at the Bowl Tuesday, July 31, in an all-Verdi program, with Roger Wagner conducting.

Singing with her on the all-Verdi program will be such dynamic artists as Richard Tucker, Elena Nikolaidi, Giorgio Tozzi and the famous Roger Wagner Chorale.

Another great feature will be the occasion termed "Jazz in the Hollywood Bowl" set for Aug. 15. Stars that night will be Louis Armstrong with his trumpet; Ella Fitzgerald, Art Tatum and the Oscar Peterson Trio.

Nat "King" Cole is announced by the Bowl for Aug. 3.

TV OPERA LEADS.— Leontyne Price and William Lewis will have two of the principal roles in Mozart's "The Magic Flute," to be shown Sunday at 3:30 p.m. on television. The two-hour program will be a presentation of the NBC Opera Theatre.

Leontyne Price  
 Slated For  
*Hollywood*

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Nat "King" Cole is announced by the Bowl for Aug. 3.

## Miss Rahn stars in light opera

NEW YORK — Miss Muriel Rahn of Broadway, is appearing as Santuzza in a new dramatic version of Mascagni's "Cavalleria Rusticana" at a new off-Broadway house Clef Theatre, 131-54 Baltimore, Md.

This work now called "Rustic Chivalry," is being done in the form of a drama written by Gauenz and Lee, into which all the outstanding music with new lyrics is interwoven.

"RUSTIC CHIVALRY" is being presented with a new company, "The Baron... Almost," which uses music of Strauss. Otto Simetti is the director, Bartholomeo Ferrara, musical director, and Amelia Gandenzi the producer.

## Muriel Rahn's 'Salome' Carnegie Hall bound

NEW YORK — Muriel Rahn, nationally famous star of opera, concert and the Broadway stage, will bring her production of the music-drama "Salome" to Carnegie Hall this season.

Contracts were signed this week by Miss Rahn and members of her company with "Opera Faces '57," a new

Eugene Brice, brother of noted contralto Carol Brice will alternate in a leading role, as will Hugh Hurd, Charles Ward, Julia Bailey, Carrie Glover, Louis Shayman and Edward Christopher.

A cast of 28 will complete the production.



MURIEL RAHN

theatre as an actress and not as a singer," she said.

Obviously she succeeded in her effort, for critics lauded her playing of the role. Brooks At-

## Muriel Rahn scores as off-Broadway actress

NEW YORK — Muriel Rahn, concert and opera star, who ordinarily would be singing the title role in "Carmen Jones," "Salome," or some other musical with which she has been identified over the years, is ending her season this week in an entirely different role.

Co-starring with Diana Barrymore in an all dramatic melo-drama entitled "The Ivory

kinson of The New York Times described her performance as "warm, sincere, intelligent and with a directness of purpose."

Plans for her next season's activity are all set and will be announced shortly. As far as could be learned at press time, she will again head a company of artists in a coast to coast tour of a new musical, just as she did in previous seasons with "Carmen Jones."

## Muriel Rahn's 'Salome' Set for Carnegie Hall

NEW YORK — Muriel Rahn, nationally famous star of concert, opera and the Broadway stage will bring her long awaited production of the music-drama "Salome" to Carnegie Hall this season.

Contracts were signed this week by Miss Rahn and her interracial company with the new producing organization, "Opera Faces '57," a group set up to showcase new and experienced opera talent.

"Salome" with Miss Rahn in the title role will be presented for six performances at Carnegie Hall in January and February, 1957. After the six performances, the production may go on tour.

Tilda Morse, Metropolitan Opera Ballerina, will stage the production and Paul Meyer will conduct. A cast of 28 will be required. Already signed for "Salome" are Doris Doree, formerly of the Mel and City Center Opera companies, Laurence Watson, E. J. P. Tierney, Alice Prescod, Eugene Brice, Joan Engelman, Hugh Hurd, Charles Ward, Julia Bailey, Carrie Glover, Louis Shayman and Edward Christopher.

28 1956

LILLIAN RANDOLPH



LILLIAN RANDOLPH  
Afro-American  
Lillian Randolph

waxes spirituals

March 7, 1956  
HOLLYWOOD The Easter season saw the release of Lillian Randolph's album, "Spiritual Moments." At the same time, single records of "Were You There" were released.

Miss Randolph, "Birdie" on the "Great Gildersleeve" TV show, first sang "Were You There" on the show last year. Thousands of requests caused her to repeat it on the show last Friday.

She was backed on the show and in the recordings by a 14-voice singing group. Dootsie Williams is the head of Dootone Records company with which Miss Randolph has a recording contract.

# Robeson acclaimed Afro-American Sat. 2-25-56 P.S. by Toronto throng

Baltimore, Md.

TORONTO—Paul Robeson was given a rousing reception by 2,700 listeners here Saturday night as he appeared for the first time in five years in a concert outside the U.S.

The audience, which braved a

Alluding to his public activities which resulted in the revocation of his passport by the U.S. State Department in 1950, Robeson said: "My only desire is that my people shall walk the earth as free men."

In quoting this remark in today's *Globe and Mail*, the reporter commented, "One can only feel ashamed that such a dedication must be made in the enlightened West."



PAUL ROBESON

snow storm to fill every seat in Canada's leading concert hall, greeted the noted singer with a standing ovation at the outset, and their acclaim for his performance was said by the daily newspapers to be unprecedented in local concert history.

"It is doubtful," said the *Toronto Daily Star* afterward, "that any other Massy Hall artist ever experienced the sheer adulation expressed by the capacity crowd."

In addition to his songs, which were interrupted several times by outbursts of applause, Mr. Robeson thrilled his hearers with a number of dramatic readings, including a scene from Shakespeare's "Othello."

IN CLOSING the evening, after being called back for numerous encores, Robeson expressed his gratitude to the Canadian people for their warm welcome and said that he expected to return to this country later in the season for concerts in other cities.

# Rock 'n' Roll Is Linked To Happy Gospel Music

*Post Times Herald* *1/13*  
Dpt. 9-1-56  
Washington, D. C. *By Hal Boyle*

NEW YORK (AP)—An ex-lawyer who has become one of America's top song writers defends rock 'n' roll music as the happy offspring of the old-fashioned Gospel hymn.

"Those who call rock 'n' roll detrimental just don't know what makes people tick," said Samuel (Buck) Ram.

"To say that rock 'n' roll is the cause of juvenile delinquency is like saying that going to an American Legion meeting causes adult delinquency.

Ram, who well may end up a millionaire, partly as a result of the wildfire popularity of rock 'n' roll, said few critics realized its origin.

"I don't like to break music down," he remarked, "but those who do break it down know rock 'n' roll isn't basically a new form. It comes from the old-fashioned, hand-clapping Gospel music."

"A lot of the rock 'n' roll hits were stolen from the popular old hymns sung at Gospel revivals. And gospel music itself is a mixture of primitive African and Haitian jazz and English folk songs.

#### Both Called "Happy Music"

"Rock 'n' roll, like the old Gospel hymns, is what we call happy music. Its beat is emotional, and it has a mass effect on people. But that isn't bad. It is more often therapeutic. It gives people an outlet for their feelings."

"It's not the fault of the kids if things get out of hand at a rock 'n' roll session. Adequate protection simply hasn't been prepared in advance."

"In any mass meeting of people—even an American Legion meeting—there is a minority that can spoil it if they aren't curbed."

"Most of the so-called rock 'n' roll riots have been exaggerated. You can have the same things happen at a football game or a political convention."

Ram, a graying, bear-sized man, began his career as a boy symphony violinist. After breaking his left hand in a football scrimmage, he took up the

saxophone and learned it in three weeks.

He practiced as a lawyer briefly after leaving college, then became a song writer. Among his early hits were "At Your Beck and Call," "I'll Be Home for Christmas" and "Twilight Time."

He also served as arranger for the bands of Duke Ellington, the Dorsey Brothers and Count Basie.

#### Some Big Paying Tunes

In the last year he has hit the music world's cash register again in a big way with such tunes as "The Great Pretender," "The Magic Touch," and "Only You."

Ram has published 500 songs, written and torn up twice that many more, says a really breakthrough hit tune now can earn its author up to \$100,000. (It used to be about \$20,000.)

Ram isn't the kind of writer who has to wait in a lonely attic for an inspiration or journey to Niagara to write a song about a waterfall.

"I have written songs in an airplane," he said, "and a lot of them in hotel rooms."

"I have even turned them out while sitting in a bathtub trying to get away from a heat wave."

## ROCK AND ROLL

# Lavern Baker Now Rockin' And Rolling In \$8,500 Auto

*Post 1-3-66*  
NEW YORK — (AP)—Singer Lavern Baker can at least boast of riding in the same car as a genuine princess. Now on a one-night tour of the south with her own rhythm and blues show, the High Princess of Rock 'N' Roll is being chauffeured in the same \$8,500 car that was placed at the disposal of Princess Rainier (former movie star Grace Kelly) when she visited here recently with her husband, Prince Rainier of Monaco.

When her physician warned her to avoid strenuous bus travel on her cross country hop, Miss Baker contacted Roosevelt Zanders, the Harlem car for rent tycoon, whose clients include Nat King Cole and movie star Paul Douglas and John Wayne.

Wanting to give her the best car in his vast fleet, Zanders personally selected the deluxe job that includes a powder bar, air-conditioning, telephone, writing desk and mink rugs on the floor. In addition to this he also took out an extra \$100,000 insurance policy to cover accidents and theft.

Use of the car until November 11 is costing the Tweedle-Dee girl \$150 daily. She concludes the tour in Key West, Fla., then plays a week at the Palms cafe in Hallendale, Fla. After that, the cast takes off for a month's tour of the Caribbean area, the first time that rock and roll has invaded the islands.

## ROCK AND ROLL



Ardent fans of singer Elvis Presley will soon be able to see their rock 'n' roller in the forthcoming movie, "Love Me Tender." Here, he and actress Debra Paget make a friend on the set of the movie.

## Billy Rose, 'Googley Eyes' Writer, Calls Presley's Songs Monstrosities

NEW YORK, Sept. 18 (UPI)—Showman Billy Rose charged today that rock 'n' roll music and Elvis Presley's songs are "musical monstrosities" that have replaced Stephen Foster and Eddie Cantor with "a set of untalented twitchers and twisters."

The pint-sized author of such old hits as "Barney Google" and his "Goo-Goo-Gooley Eyes" and

Rose publicly frowned on Presley's gyrating style at a congressional investigation of Tin Pan Alley and its relation to broadcasters.

A day late in his appearance

"I Found A Million Dollar Baby" Rose testified with the confidence in the Five and 10-Cent Store of a man who has made up to here will be no more "rock 'n' roll" music at the naval station.

cause I Stutter."

He appeared as a member of the American Society of Composers, Authors and Publishers to testify against Broadcast Music, Inc., a music licensing organiza-

tion owned by 600 radio stations. The House Antitrust subcommittee on television broadcasting is conducting the hearing to determine whether any laws have been violated in the popular music industry.

Rose, whose "Without a Song" once was a big hit, said he had been left without a song by "rock 'n' roll and other musical monstrosities which are muddying up the airways."

If another Stephen Foster were to turn up on Tin Pan Alley, Rose said, the chances are he never would get a hearing. The men who pick the records to be broadcast might not like "Swanee River" or "Old Black Joe," he said, "and in today's music business, that would be that."

Rose complained that an old standard song such as "Love Me and the World is Mine" has been replaced by "I Beeped When I Shoulda Booped," which could be classed as "obscene junk" on a par with "dirty comic magazines."

"A lovely song like Irving Berlin's 'Always' has been shunted aside for 'Beebopalula, I Love You,'" Rose said. "It's the current climate on the radio and television which makes Elvis Presley and his animal posturing possible."

Once Al Jolson, Nora Bayes and Eddie Cantor were the "big salesmen of songs," Rose said, adding:

"Today, it's a set of untalented twitchers and twisters whose appeal is largely to the zoot-suiter and juvenile delinquent."

## RIOT BRINGS BAN ON ROCK 'N' ROLL

0 Sailors Hurt at Fats Domino Show

NEW YORK, Sept. 19 (UPI)—

10 Sailors Hurt at Fats Domino Show

NEW YORK, Sept. 19 (UPI)—

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NEW YORK, Sept. 19 (UPI)—

10 Sailors Hurt at Fats Domino Show

NEW YORK, Sept. 19 (UPI)—

10 Sailors Hurt at Fats Domino Show

nine arrested during the riot that developed when someone doused the lights as Negro Fats Domino's band reached a frenzied tempo.

The fight spilled out into public streets and bars while ambulances and Newport and Jamestown police aided by the Shore Patrol responded to the riot call.

**Just Excitement**  
roll" music at the naval station's

Adm. Earle said his investigation indicated the only cause of the melee among white and Negro sailors and Marines and their wives and dates was the excitement accompanying the fever-pitched "rock 'n' roll" and the plunging of the dance floor into darkness by an unidentified guest.

Racial factions or friction between sailors and Marines were ruled out as contributing factors by Earle.

Adm. Earle ordered all band engagements cancelled for a month, adding "I wouldn't be surprised if there is no more 'rock 'n' roll' here."

Domino, still riding high with his recording of "My Ba-loo-Blue-Heh - von"—Heaven—said his music had nothing to do with the disorders.

### For Paper Cups

"If you want my opinion," Fats said, "I'd say they should not have been serving that beer in all those quart bottles. That provided those fellows with too many weapons. They should have served that beer in paper cups."

The club, located on government property outside the naval base gate, was a mess of broken bottles.

"Hereafter," said the admiral, "all beer will be served in paper cups."

Domino said no member of the band was injured in the fights, but his suitcase with about four hundred dollars in clothing was stolen. During the riot he hid under the piano.

"There are a lot of different kinds of people who go to dances," Fats said, "anyone of them might start trouble. Music itself doesn't make trouble. It's just music."

Rear Adm. Ralph D. Earle Jr.

commanding officer, issued the edict today after inspecting the club wrecked last night during a beer bottle throwing, chair-swinging riot.

Ten sailors were injured and

# Rock And Roll Is Nothing New

Baltimore, Md.

Says Erskine Hawkins who has written five hits in the over-a-million bracket.

Sat. 10 By Ralph Mason

"Rock and Roll music is all right for those who like it, but actually there's nothing new about it—it's been around for years."

This was bandleader Erskine Hawkins speaking.

He went on to tell me that rock and roll is simply the old rhythm and blues warmed over, except that now it has respectability since the white teenagers have taken it up.

Previously, rhythm and blues were supposed to be "colored" music. It was labeled that way and programmed for a so-called colored market.

IN ESSENCE, musical tastes don't change too much. Louis Armstrong, who by the way is one of Erskine's idols, plays almost the same music today as

he did 20 years ago. Result — he's more popular than ever before.

"Tippin' In," recorded by the Hawkins band in the late 30's is a favorite with audiences, just as it was when it sold over a million copies. Erskine has had five records in the over-a-million bracket.

Best known perhaps is "Tuxedo Junction." The others include: "After Hours," often called the national anthem, "Cherry," which was sung by Jimmie Mitchell, now retired from show business and living in suburban New York. The fifth is "Midnight Stroll."

The big upsurge in rock and roll can be traced to the youngsters' desire to express themselves by dancing.

During the 30's and early 40's, big bands were the rage,

and they played music designed for dancing. After World War II, the combos, bop, and progressive music came to the fore.

This was listening music—the "cool" school. No one wanted to dance—they just wanted to listen to the weird harmonies and spectacular riffs and arpeggios.

Big bands went into a decline, most of them including the greats Duke Ellington, Benny Goodman, Tommy Dorsey, Earl Hines, and others turned to

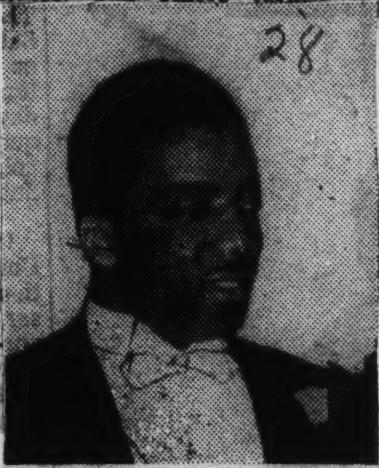
music books.

He's devoted to his mother, who lives in Birmingham, Ala., and has three brothers and one sister.

His favorites in the footlights world: His list of alltime greats include, for comedy — Tim Moore, Jackie Mabley, Dus Fletcher, and John Mason.

Among musicians, he thinks Louis Armstrong and Duke Ellington are tops.

The future of the trends: He doesn't know, he keeps both a big band and a small combo on tap.



In 1938, just after he hit the big time with an engagement at the Savoy Ballroom

smaller groups in order to make a living.

THEN CAME rock and roll. Its accent is on "the beat." The music was no longer important—only "the beat" counted. Musically, it's all wrong, but the youngsters can dance to it.

In its wake, the big bands polished off their danceable arrangements—the same arrangements they had been playing all the time in most

WHAT'S SO FUNNY — Dolly Lyons breaks up as bossman Erskine Hawkins cracks a quip. She's vocalist with the Hawkins band, hails from Rockville, Md., is 25 years old. So new to show business, she says: "It's still hard to believe that those people in the audience are clapping for me."

instances—and started giving their customers music to dance to.

Erskine Hawkins has revived his big band. The Count Basie aggregation is jumping and swinging. Slowly, the trend is turning away from rock-and-roll. They're adding music to "the beat."

AFTER MORE than 20 years in the music business, Erskine Hawkins has mellowed and matured along with his music. He doesn't smoke, and relaxes by watching television and reading comic books.

He's devoted to his mother, who lives in Birmingham, Ala., and has three brothers and one sister.

His favorites in the footlights world: His list of alltime greats include, for comedy — Tim Moore, Jackie Mabley, Dus Fletcher, and John Mason.

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The future of the trends: He doesn't know, he keeps both a big band and a small combo on tap.

## The War on Rock 'n' Roll

Editorial P. 9

One of the craziest campaigns launched in this country is the current one against "crazy" music.

This is an indirect attack against Negroes, of course, because they invented rock 'n' roll (as they did all other distinctive U. S. music), and because it has so captivated the younger generation of whites that they are breaking down dance floors and gutting night clubs here and abroad.

The White Citizens Council and other professional patriots have joined the hue and cry against this latest craze, not realizing that they are defeating their purpose.

As between rock 'n' roll and jazz, hot, cool or sweet, and the chill austerities of white supremacy, we think the young white Americans will choose the former with all of its implications.



THE KING RETURN: Away from the amusement scene for the past two years, blues singer Wynonie Harris, who lays claim to originating rock and roll singing, signed a new 5 year contract to record for

Atco, a subsidiary of Atlantic records. Watching him ink his signature to the pact is Herb Abramson, presy of the disc firm, and Harris' manager, Jimmy Evans.

## I'm King Of Rock, Not Presley, Wynonie Says

NEW YORK — In an angry mood, blues singer Wynonie Harris challenged rock and rock stars such as Elvis Presley, Little Willie John and Pat Boone to the right to call themselves Kings of their trade.

Daying claim to the title of King of the Rock and Rollers, Wynonie said that he originated that style ten years ago and the current crop of shouters are rank imposers. Working only occasion-

ally during the past two years because of pressing business matters that he just disposed of, the blues shouter said he was returning to the battle with his booming voice.

Last week he inked a 5 year contract with Atlantic records to turn out tunes on their Atco label. At the signing in the discery's office, firm president Herb Abramson said that he was rushing Harris into a studio for a ten side session, the first of which

# Miss Schuyler featured in Philharmonic concert

Baltimore, Md.

BROOKLYN — The management of the Brooklyn Philharmonic Symphony Orchestra announced this week that their concert celebrating American music at the Brooklyn Academy of Music on Feb. 1, will feature Philippa Schuyler, young concert pianist.

Miss Schuyler will perform the Gershwin Concerto in F. The program, which will include Gershwin's "American in Paris" as well as the Concerto in F, and three important works by Aaron Copland, will be directed by Siegfried Landau, conductor of the Philharmonia.

Miss Schuyler, who has been abroad for four months, having a spectacular success, appearing with orchestras there, will return especially for this concert.

THE REV. GRANT S. SHOCKLEY, president of the NAACP in Brooklyn, also announced that in collaboration with the Philharmonia, the NAACP will receive a percentage on all tickets sold through their auspices in this concert, Feb. 1.

Miss Thelma Eastmond will be in charge of the tickets. She can be reached through the Brooklyn NAACP office at 474 Sumner Ave.



SWAPPING SMILES — Philippa Schuyler, one-time child prodigy, and Siegfried Landau, conductor of the Brooklyn Philharmonic Symphony Orchestra, exchange congratulations and smiles following their joint triumph at the Brooklyn Academy of Music last Tuesday night. The artists were acclaimed for their rendition of Gershwin's Concerto in F.



Philippa Schuyler, pianist, soloist on Tuesday with Brooklyn Philharmonia.

## PHILIPPA SCHUYLER

Famed Pianist

# Philippa Schuyler Career p. 3 Due in SU Concert

BATON ROUGE — Miss Philippa Schuyler, 23, sensational pianist, will appear in concert in the Southern University gymnasium on the lyceum series, Friday, April 6, at 8:30 P. M. The young pianist has been heralded by music critics and magazines since she was 28 months old. At the age of 14 she appeared as soloist with the New York Philharmonic Symphony Orchestra in Lewisohn Stadium.

When only twenty-eight months, Philippa was interviewed by New York Times writers who revealed that she could read, write and spell hundreds of words. When she was 4, Time magazine discovered that she had composed ten piano compositions. After that time she became a regular winner of music medals from the Music Education League, the City of New York, the National Piano Teachers Guild and the New York Young Peoples Philharmonic Symphony Society.

At the age of 5, she began playing her own works on NBC. At 7, she gave two recitals of them at the New York World's Fair. At 12, she composed a symphonic poem, "Manhattan Nocturne," and the next year a Scherzo, "Rumpelstiltskin." Both received prizes in a young composers' contest sponsored by the Detroit Symphonic Orchestra and both were performed later by major music organizations, including the Detroit, Chicago, San Francisco, Boston and New York Philharmonic orchestras.

Philippa Schuyler is

music school speaker

NEW YORK — The High School of Music and Art, Manhattan's educational showcase for potential bigtime talent, saw and heard Philippa Schuyler in a music lecture last week.

Lecturing on "Music in Many Countries," Miss Schuyler gave a thumbnail sketch of her experiences on a tour from Alaska to Argentina, from Finland to Ethiopia and the places in between.

Miss Schuyler will appear in her third Town Hall concert in twilight Oct. 21.

# 1st Schuyler Afro-American records out

Feb. 5-11-56

BUENOS AIRES — The largest music store in this city, Celestino Fernandez, put on sale this week eight classic works recorded by the young North American classic pianist, Philippa Schuyler.

The records include four sonatas by 18th Century Classic Spanish composers, and works by Aaron Copland, Ravel, Gershwin and Miss Schuyler herself.

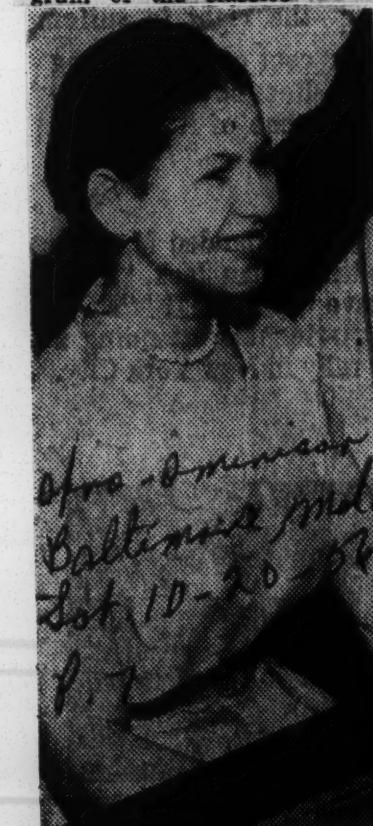
Two long playing records of Bach and Beethoven performed by Miss Schuyler, will be issued the first of June.

They were produced by Discos Odeon, the largest record company in South America which is associated with Angel Records in Europe and Decca in the U.S.



## SETS TOWN HALL RECITAL.

— Philippa Schuyler, who made a 20,000-mile concert tour of Europe, Asia and Africa last season, will make her fall debut in a piano recital at Town Hall Sunday, Oct. 21. She will render a program of the classics.



TO TOWN HALL — Philippa Schuyler, whose 20,000-mile concert tour of Europe, Asia, and Africa was one of the highlights of last season, will make her fall debut in a piano recital at Town Hall (NYC) Sunday.



PHILLIPA SCHUYLER was one of the entertainers at the party staged by California Gov. Knight in San Francisco dur-

ing Republican National convention recently. Philippa had just returned from a lengthy tour abroad.

## Philippa Schuyler young American captivates Dutch

THE HAGUE, Holland — Philippa Schuyler, the young American pianist, appeared at Pulch Hall before a packed house of notables. The following morning the New Hague Courant wrote:

"Philippa Schuyler is a formidable pianist. She is a perfect master of her instrument. Her program of modern, classic and romantic music revealed an enormous virtuosity and an exceptional wealth of nuance."

"The sonata by Charles Griffes was ravishingly interpreted by her. Her group of Spanish works were gay, rhythmic and sparkling. Her Schubert was luminously beautiful."

SINCE her arrival in Holland, in early November, Miss Schuyler has performed in Amsterdam both on television and radio, and she gave recitals based on the works of North and South American com-

posers. On Nov. 13, she performed in Meppel with sensational success. The Meppel Courant said on Nov. 14:

"This colored American pianist, 23, with the name of Dutch colonists, is a musician of majestic allure. She won her audience with a fabulous technique coupled with an almost limitless musical feeling."

"In her Gershwin, each note was of the greatest intensity. To hear its melodic, rhythmic and dynamic relations was a thrilling experience. She closed with the third Scherzo of Chopin."

"This work is like the passionate voice of Poland today, imprisoned and calling for help. 'God, where art Thou?' This suffering Philippa Schuyler interpreted with devoutness. Understandable that the audience stood and bowed three times to her as flowers were presented."

Miss Schuyler leaves for England in a few days where she will appear at Wigmore Hall on Dec. 2.

28 1956

VIVIAN SCOTT



## Vivian Scott To Appear In Recital Here Tonight

Atlanta music lovers are all alive with interest in the coming of the brilliant young pianist, Vivian Scott, who appears tonight, December 2, 8 O'clock, at Atlanta's First Congregational Church, Houston Street at Courtland, N. E. the Rev. H. C. McPhee, Pastor.

Miss Scott comes in the interest of the Atlanta University Alumni Association. Mrs. Josephine Dibble Murphy, President. The artist is not only a person whose performance at the piano has drawn much favorable comment from the country's renowned music critics, but

the program she offers will delight all interested groups.

Beginning with selections from the masters, both of the past and the present, she proceeds with compositions from Schumann, Debussy, Mompoo and Albeniz, and concludes her performance with Three Etudes from Opus 10, by Chopin.

To listen to such composition not only takes mature minds off "treasons, stratagems and spoils," but it stands as a great harmonious influence in shaping the future of the mind yet to be developed.

When Atlanta hears Miss Scott

TALENTED VIVIAN SCOTT, a keyboard virtuoso, will make guest appearance December 2 at Atlanta university. The gifted musician was trained at Howard, Juilliard, and in Europe. A recipient of many awards, including the Jugg,

John Hay Whitney, Carl Friedberg and many others, she has made a successful Town Hall and NBC symphony appearance. Following that, she will be heard in Washington, December 16.

in her brilliant renditions it will agree with the critic of the New York Times, who said, "Miss Scott has temperament, and brings quality to the pieces she is playing. This was an extremely interesting recital. Miss Scott has the stuff of which pianists are made. Here is a career that will be watched with interest."

28 1956

WILLIAM GRANT STILL

Symphony to

play Grant

Still work

Volume 8.17

In observance of Negro History Week, the Southland Jewish Organization will sponsor a concert by the Los Angeles Community Symphony Orchestra next Sunday evening, Feb. 12, at West Hollywood auditorium, 647 N. St. Vincente blvd., with William Van den Burg conducting the 60-member interracial ensemble.

In addition to Anton Dvorak's "New World Symphony", Mozart's "Concerto for French Horn", and Eugene de Bozza's "Concertino for Bassoon and Orchestra", the program will feature "Archaic Ritual" by Negro composer William Grant Still. *Feb. 2-3-56*

Since the early twenties, when he was awarded the Harmon award and the Rosenwald and Guggenheim fellowships, Still has acquired an international reputation as composer of numerous symphonies, ballets, operas and cantatas which are programmed by major symphony orchestras the world over.

Admission to the concert is free.

STYLISTS  
IN JAZZ

Sun. 4-15-56

Old and New Singers

In Recent Releases

New York,  
By JOHN S. WILSON

**I**N the field of popular singing, where craft, guile and a sense for phrasing usually count for more than special vocal development, the passage of time does not necessarily diminish a singer's abilities. In some cases, the added experience, the widened perspective make for a more effective artist. When Maxine Sullivan created a special niche for herself in the late Nineteen Thirties with her swinging versions of folksongs, her manner was cool, bland and, in the long run, a little monotonous. Today the blandness has disappeared from her voice, replaced by a slight, becoming huskiness that gives her singing on Maxine Sullivan—1956 (Period) an intriguing and relaxed quality. Half of this disk is devoted to her old specialty, the swung folksong, including the inevitable Loch Lomond, but this trick has worn thin, particularly after twenty years.

It is the other half of her program, made up of popular songs, that reveals the great merits of the latter-day Miss Sullivan. Her singing of I'm Coming Virginia, When Your Lover Has Gone and even so overdone a selection as St. Louis Blues is moving, unforced and marked by a subtle rhythmic sense. On several of the numbers she is accompanied by an excellent group that captures some of the feeling of the John Kirby band which set the pattern for the proper Sullivan background. Two one-time Kirbyites, Charlie Shavers and Buster Bailey, are included in this ensemble.

SINGER



Maxine Sullivan heard in an LP disk of popular songs.

28 1956

## JAZZ PIANIST



Art Tatum, who records for Jazztone Society, one of the mail-order record clubs which have recently sprung up, performed here.

*Art Tatum, Washington, D.C.*  
Art Tatum, Jazz Pianist, Dead at 46

Art Tatum, universally regarded as one of the greatest jazz pianists, died of a kidney ailment yesterday in Los Angeles. He was 46.

Mr. Tatum's dazzling technique surpassed that of any other jazz pianist. His playing abounded in impeccably executed runs and ingenious melodic and harmonic variations.

Mr. Tatum

admiration of other musicians that was to continue until his death.

He worked for many years as a solo pianist, but for about 10 years he had been playing with a trio.

## Late Pianist Considered Genius

*Contra J. 11-17-56*

## Top Artists Call Tatum Greatest

*Pittsburgh, Pa.*  
By EVELYN CUNNINGHAM

NEW YORK — Many people considered Art Tatum the greatest living pianist. While he was alive, this used to embarrass him. "That's an awful lot to live up to," he would say.

Now that he has gone, many more people are saying with more conviction than ever before that he was in truth the greatest pianist in the world. Because now they don't have to face his embarrassment.

Duke Ellington was tremendously saddened by his death. "I've always maintained that he was the greatest pianist of them all. Fortunately, his artistry and musicianship are on record for all the world to hear. And the world will acknowledge that he is the greatest."

Composer-arranger Phil Moore considered Tatum a genius. "Now everyone will recognize him as the genius that he's always been. The public will start to realize that this man was the greatest pianist, technically and harmonically, of all time. He was also the greatest improvisor of our time." Mr. Moore termed Tatum's style "pure" piano.

**PIANIST BOBBY** Short whose European triumphs are being echoed here felt that Tatum had "the most pronounced effect on jazz pianists than any one in the world. He was probably the first jazz pianist who made long hair musicians sit up and take notice."

Despite a popular notion that

## ART TATUM

Tatum played "by ear," he was a stormy advocate of accuracy in musicianship and he spoke regretfully of musicians who did not read scores. He himself started violin lessons at an early age in Toledo, Ohio, and subsequently switched to piano.

**MOVING ALONG** in the show world he soon gained the respect and awe of other musicians. His friendship with Fats Waller led to a number of jam sessions with Waller at the organ and Tatum at the piano. Unfortunately, none of these sessions were recorded.

He formed his own trio in 1942. It was composed of Tiny Grimes with a six-string electric guitar; Slam Stewart, bass player, and Art. This group made history in New York's 52nd St.

Highly regarded by classical pianists, Tatum, too, had a healthy respect for them. He used to say that his favorite classical pianists were Horowitz, Horowitz, Horowitz.

*Aero-American Sat. 12-15-56*  
Fellow jazzmen eulogize  
Tatum for Down Beat mag

*Baltimore, Md.*

NEW YORK — Stars of the jazz world were high in their tributes to Art Tatum following the great pianist's sudden death in Los Angeles recently. In compliance with a request from Down Beat magazine a number of Tatum's colleagues wrote or wired their messages, showing the regard in which he was held by them. Some follow:

**ART BLAKEY:** "He was the greatest pianist that ever lived. I've known Art Tatum all my life and loved him as a musician and as a human being. Just can't understand why God is taking so many away from us."

**HAMPTON HAWES:** "A loss

like this won't be realized by most people for a long time, maybe for another generation. A genius like that comes along perhaps once in many lifetimes. With Bird and now Tatum gone there aren't many more truly great ones left. My only regret is that I didn't get a chance to know him better while he lived."

**MARTY PAICH:** "It was a bitter coincidence that we lost two of the world's greatest pianists in one week: Walter Gieseking and Art Tatum."

**RUSS FREEMAN:** "No one could ever take this man's place. All of us owe him so very, very much."

**PETE JOLLY:** "Here was a

man who was the Bird of the piano. He deserves a public tribute. There are lots of jazz piano players, but Tatum was a pianist."

**RED CALLENDER:** "The greatest compliment of my life was to be picked to play with Art Tatum whenever he came to Los Angeles. His piano chair will never be filled — not in our time. I'm grateful to God for the privilege of knowing him for 20 years and of playing by his side."

**OSCAR PETERSON:** "We opened in Hollywood the night he died; it was the saddest opening night of my life. One of my chief regrets is that, according to our modern standards of listening and appreciation, it is only now that he's dead will Art Tatum fully receive the complete appreciation that should have been his in life."

28 1956

LOIS TOWELS



**APPEARS HERE**—Lois Towles, a native of Texarkana, and now nationally recognized concert pianist, will appear in a recital at Wesley Chapel church at 4 p. m. Sunday, March 25th. Miss Towles is being sponsored by the Pan-Hellenic council of Philander Smith college, as one of its major cultural presentation for the current school year.

The versatile young artist has studied

under Artur Rubinstein, world famous pianist, and with Marcel Ciampi, the first professor of piano at the Paris Conservatory of Music. She holds two masters degrees in music from the University of Iowa and has qualified for the Ph. D. in the field. She has made extensive appearances in Europe and this country, and the critics acclaim her "A striking pianist of rare ability . . . technical capacity . . . and

definite expressive ideas."

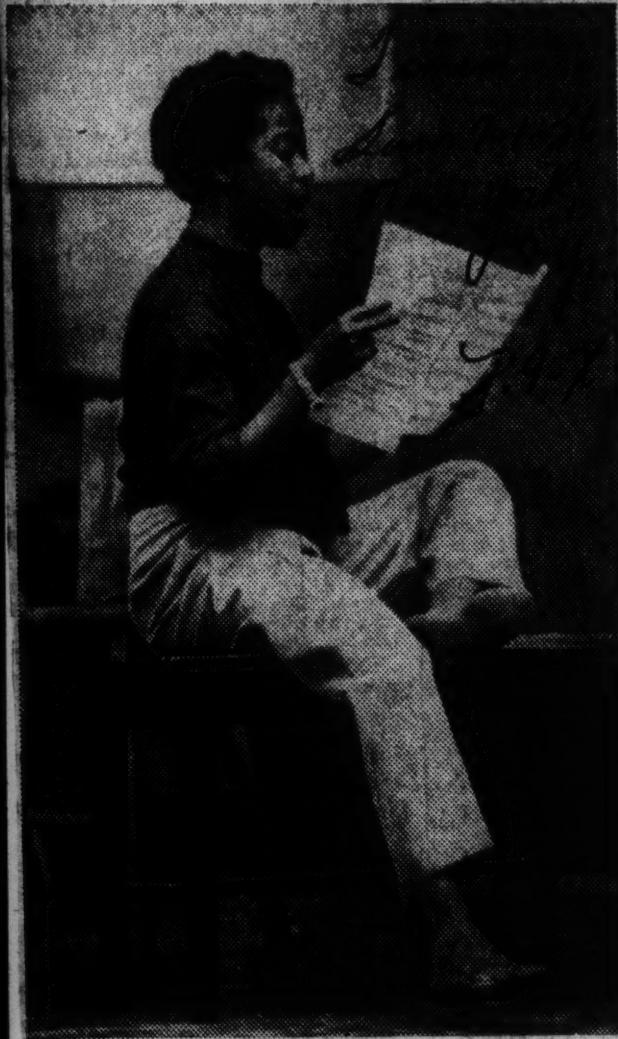
Prior to making her debut as a concert pianist, Miss Towles was professor of piano at Fisk university.



**LOIS TOWLES** brilliant concert pianist is shown arriving in San Francisco for concert at Fresno State College. Miss

Towles is on her annual tour of the college campus circuit for summer-session engagements.

## NEWCOMERS TO NEWPORT'S AMERICAN JAZZ FESTIVAL



Singer Sarah Vaughan and Jazz Messengers will be heard for the first time in the Rhode Island city's annual event which begins Thursday night. The festival, which ends next Saturday, will be held this year at Freebody Park.

## Sarah Wins Over Bermuda Jim Crow

HAMILTON, Bermuda (AP) — Singer Sarah Vaughan struck a blow for democracy on this British island when she refused to appear at a jim-crow concert thereby aiding natives in their fight to break down segregation barriers in all public places.

The famed U. S. jazz and ballad singer has been playing a series of Caribbean concerts for Kingston promoter, Stephen Hill.

At the airport, she was told by a group of Negro leaders that they didn't feel good about the manner in which the con-

certs had been set up. She then learned that promoter Hill had scheduled two concerts for her the next day at white-owned Harmony Hall, a resort hotel that discourages Negro trade. She was to sing for Negroes on the hotel's lawn and that evening give an all-white

audience show in the ballroom.

MISS VAUGHAN vehemently objected to this arrangement and informed Hill that it didn't meet with her approval.

Her determination and the possibility that she might quit the tour and fly home to the States led Hill to quickly insert ads in the morning newspapers saying there would only be one show to which everyone was invited.

This somewhat cooled off the native's bitter feelings, but after a conference, they decided not to patronize the affair, although they sent a note to Miss Vaughan thanking her for the forthright stand she had taken in their behalf. Their spokesman said that they took this course of action because to patronize Harmony Hall one night

Herman Leonard  
and we barred the next still did  
not help their cause.

## Sarah Vaughan fights Jim Crow in Bermuda

Sept. 9-11-56

HAMILTON, Bermuda — Singer Sarah Vaughan struck a blow for democracy in this British island when she refused to appear at a jim-crow concert, thereby aiding natives in their fight to break down segregation barriers in all public places.

The famed U. S. jazz and ballad singer has been playing a series of Caribbean concerts for Kingston promoter Stephen Hill and arrived here Wednesday to play for two days.

At the airport she was told by a group of colored leaders that they didn't feel good about the manner in which the concerts had been set up.

SHE THEN learned that Hill had scheduled two concerts for her the next day at white-owned Harmony Hall, a resort hotel that discourages colored trade.

She was to sing for colored on the hotel's lawn and that evening give an all-white audience show in the ballroom.

She vehemently objected to this arrangement and so informed Hill. Her determination and the possibility that she might quit the tour and fly home to the States led him to quickly insert ads in the morning newspapers saying there would only be one show to which everyone was invited.

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SARAH VAUGHAN

# Agrees To Sing After Change In Admission Plan

*Depender* 1.14  
Chicago, Ill.  
Sat. 11.17.54

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## AT AIRPORT

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## BITTER FEELING

This somewhat cooled off the native's bitter feelings, but after a conference, they decided not to patronize the affair, although they sent a note to Miss Vaughan thanking her for the forthright stand she had taken in their behalf. Their spokesman said that they took this course of action because to patronize Harmony Hall one night and be barred the next still didn't help their cause.

Miss Vaughan told friends she wholeheartedly endorsed their aims to achieve complete integration on this British-owned possession, located three flying hours from New York and dependent upon American tourist trade.

Since the neighboring island of Nassau lowered all racial barriers early this year, Bermudians of color have stepped up their demands for the same display of democracy here.

**Vaughan Jumps  
Tourism  
From \$50  
To \$5000  
Per Week**

*Depender* 1.17.54

HOLLYWOOD — (ANP) — Currently appearing at the swankiest night spot in movie-land, Sarah Vaughan vividly recalls the time she played here nine years ago when she was paid \$50.

Now drawing down a \$5,000 weekly fee at the world-famous Mocambo, Sarah first sang here with an intermission ork in 1947.

SHE USED to stand backstage and watch the stars crowd into the dressing room of the headline attraction and vowed that she would occupy that room with her name written on the door.

Top Hollywood names now stand in line nightly to get ringside tables from which they applaud Sarah's flawless talent.

She's already been inked for a return engagement next spring.

28 1956

GEORGE WALKER



99  
GEORGE WALKER  
plays for degree  
Democrat  
candidate for Doctor's  
Degree in Recital  
GEORGE WALKER, pianist  
candidate for the degree of  
doctor of musical arts and the  
Artist's Diploma at the East-  
man School of Music, will give  
a recital Tuesday evening at  
8:15 in Kilbourn Hall. His re-  
citals during his student days  
have invariably been outstand-  
ing for technical assurance and  
program content. He is a stu-  
dent of Jose Echaniz. The pro-  
gram:

28 1956

MERCEDES WALKER

## Pianist For July 26 Town Hall

Jul. 10-20-56

BROOKLYN, N. Y.—Mercedes Walker, pianist, will be presented at Town Hall in a recital of classical works on Sunday evening, Oct. 26, 1956, at 8:30 o'clock. Her program will include compositions from Bach, Brahms, Liszt and Chopin. This will be Miss Walker's first New York appearance since her recital at the Carl Fischer Hall in Brooklyn, N. Y., in 1954.

*Atlanta Ga. 1956*

The young artist has studied piano at Northeastern University and the Chicago Music College, and holds the Bachelor of Music and Master of Music degrees from the latter institution. She has done additional study at the New York College of Music School. Among her private teachers have been Dr. Rudolph Ganz, Morris Margolies, and the late Ferdinand Dunkley. Presently she is a student of Prof. Angela Weschler of New York City, and organist at the Janes Methodist Church here.

28 1956

CLARA WARD

# Gospel Singer Clara Ward

Defender \$1.10 Chicago, Ill.

## Inks 4 G Apollo Contract

Mar. 3-3-56

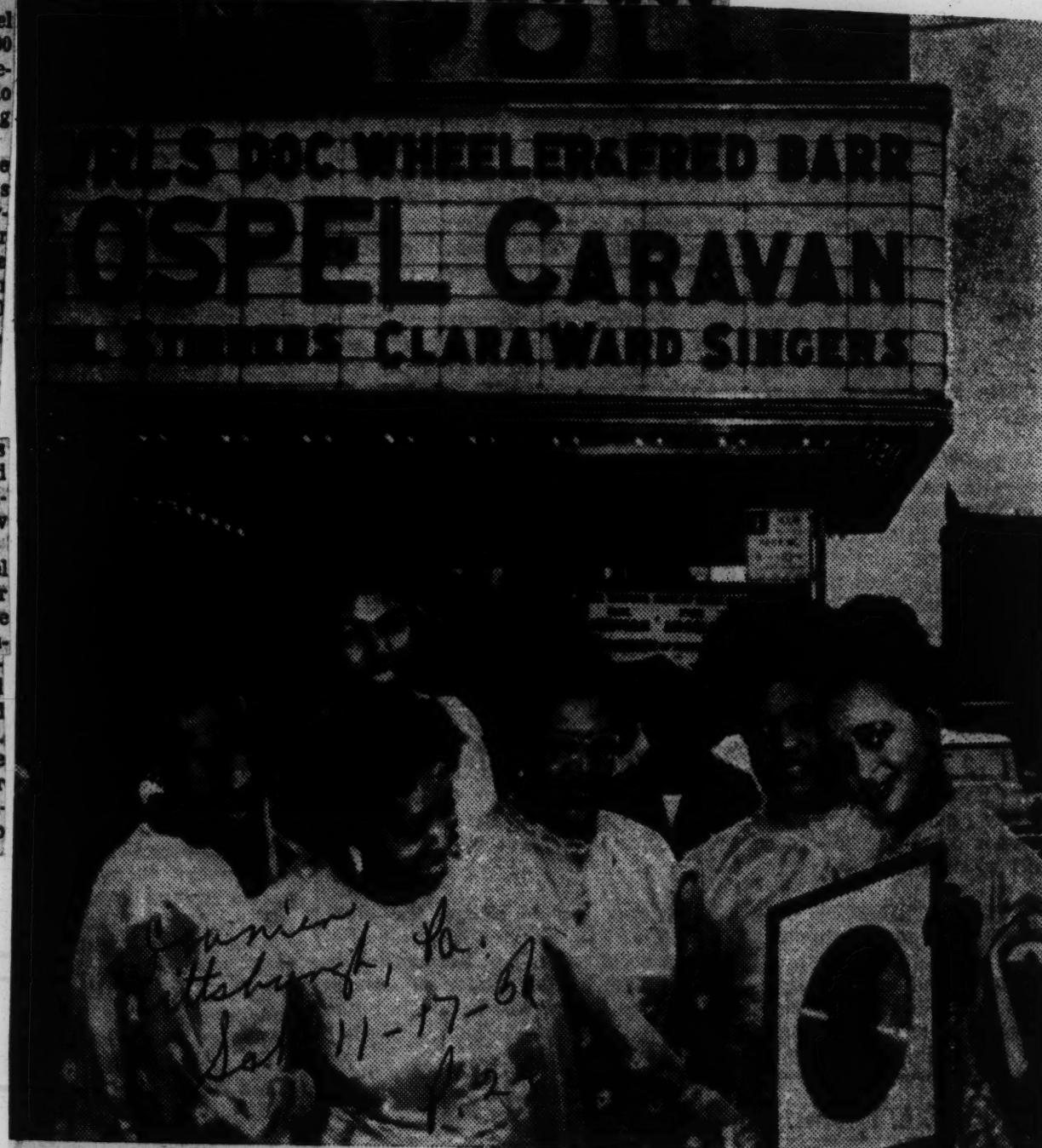
NEW YORK — Famous gospel singer Clara Ward signed a \$4,000 contract to headline the all-religious show at Harlem's Apollo theatre for one week beginning March 23.

This will mark the first theatre date for the widely traveled Miss Ward the winner of over 50 favorite religious singer polls. Under the terms of her contract the Ward singers, who appear with her on all dates, will be paid \$2,000 separately by Frank Schiffman, Apollo manager.

Before she agreed to the engagement, Miss Ward and her mother, Mrs. Gertrude Ward, discussed it with several ministers and civic leaders. Criticism had been leveled at the Apollo management for having such a show there four months ago.

They were advised that gospel singing needed to reach a wider audience as it would contribute toward helping people to better understand God. Apollo audiences usually get a heavy diet of rock and roll outfits and the dignified Ward group will be a definite contrast.

Currently on a southern tour, the Ward group is cutting short their engagement to return to Philadelphia to prepare for their Apollo debut.

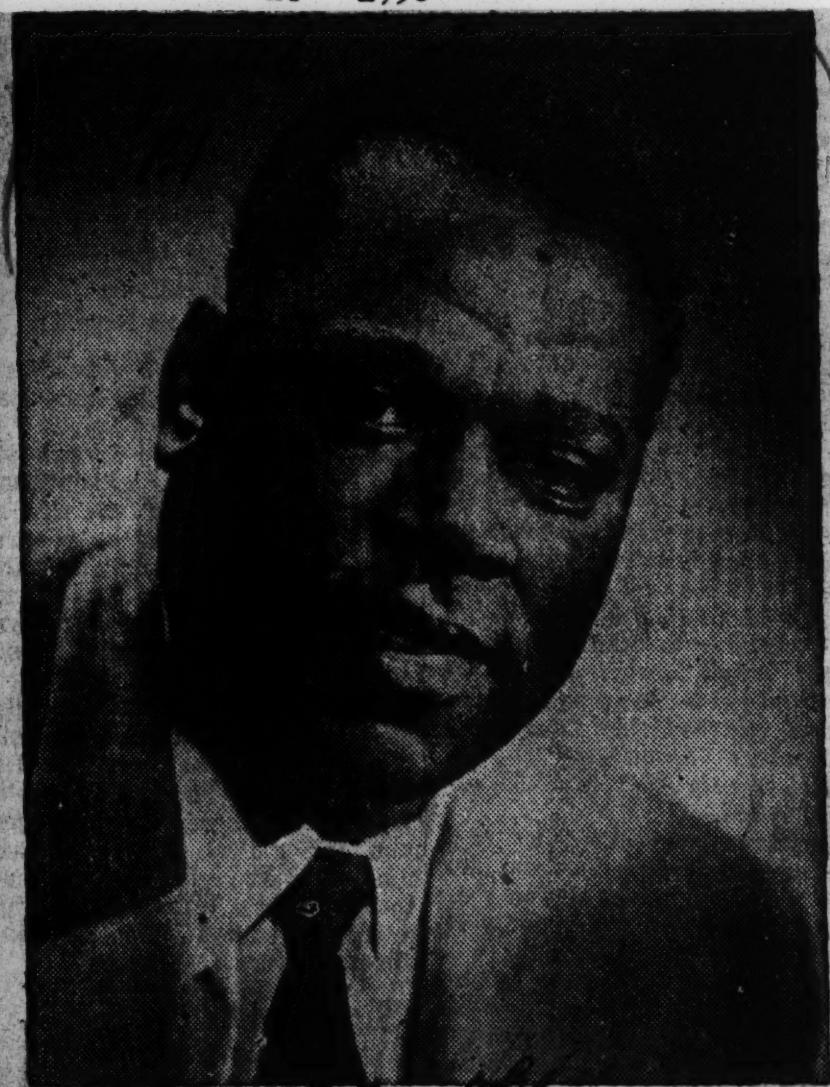


### Ward Singers Score—

The famous Ward Singers were presented a gold record for selling over a million copies of their gospel recording, "Surely God Is Able." Leader Clara Ward holds the rec-

ord in front of New York's Apollo Theatre in New York where the group sang before an SRO crowd. The singers have won the Courier theatrical poll as the nation's top gospel singing group for five straight years.

## WILLIAM WARFIELD



*Olan Mills, Okla.*  
**CHOIR CONCERT GUEST ARTIST**—William Warfield, baritone, who comes as guest artist with the eleventh annual Interdenominational Choir concert in Municipal Auditorium, Sunday, Feb. 26 at 8 p.m., has moved critics the world over, usually conservative, in use of superlatives, to unanimous acclaim. "The greatest singer produced by this generation;" "his singing is a miracle;" "a sturdy man with a God-fearing voice," are among the glowing comments. In approximately five years, this Arkansas native has scaled the heights. Telling her 300-voice choir about one triumph after another for Warfield, Director Evelyn Pittman said at last Sunday's dress rehearsal, "I'm proud of everyone of you. I hope and pray some day one of you will return as guest artist with this choir, armed with world fame such has come to this Arkansas boy, William Warfield. Some of you have what it takes."

## Warfield Will Tour Africa

NEW YORK, Feb. 27—William Warfield, baritone, will make a concert tour of the Near East and Africa from August through December. *Advocate*

The tour is being arranged in cooperation with the International Exchange Program of the American National Theatre and Academy. *P. Jackson*

Mr. Warfield will visit several countries that have never heard a major musical artist. Among the countries to be included in the tour are Ethiopia, Liberia, Belgian and French territories in West and Central Africa, Egypt and other Near East states, and Israel.

Mr. Warfield will also give concerts in major cities in Western European countries.

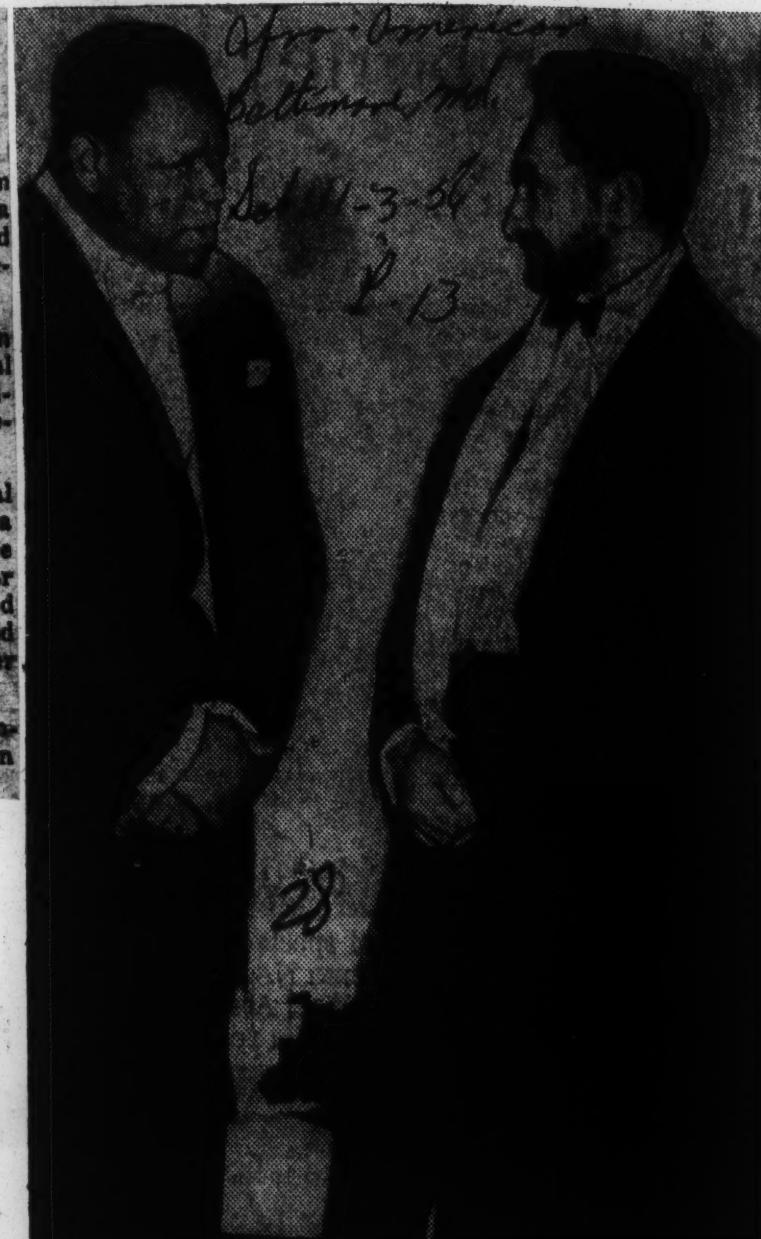
## Warfield thrills *After American* on Phone Hour

*Sat. 7-28-56*  
 NEW YORK (AP)—Baritone William Warfield returned as guest soloist on the radio Telephone Hour Monday.

Burleigh's arrangement of "Wade in de Water" and Hall Johnson's arrangement of the baptismal spiritual, "Honor, Honor," were his chief offerings. *P. Jackson*

Warfield also sang "The Lord Worketh Wonders" from Handel's oratorio "Judas Maccabaeus" and the aria "Il Lacerate Spirito" from Verdi's "Simon Beccanegra."

Donald Voorhees conducted the Bell Telephone Orchestra in Moussergsky's "Great Gate at Kiev," from suite "Pictures at an Exhibition"; Liadoff's "Baba Yaga" and Robert Schumann's "Evening Song."



**ROYAL GREETING** — Emperor Haile Selassie is here seen chatting with William Warfield in the Royal box in Addis Ababa theatre during an intermission of the American baritone's concert in the Ethiopian capital.

# Nigerian kids pay 'fortune' to hear Warfield

*Afro-American*  
By William Worthy Jr.  
LAGOS, Nigeria—A week before the arrival here of baritone William Warfield, I was stopped on Broad Street by an excited Nigerian boy, 15-36.

"Are you Mr. Warfield?" he asked, in happy anticipation.

Half barefooted, he was typical of those of his age who turned out later for the special concert for youth given by the singer at King's College Auditorium. Everyone in the hall rose when the Obe Adele, the traditional tribal ruler of Lagos entered, attended by several sub-chiefs.

But the majority of the small fry audience was by no means elegantly attired, as was the Obe Adele, bedecked in his splendid Yurabu robes. Bare feet that beat to the music were common throughout the auditorium.

The two shillings (28) cents which the local sponsoring committee had to charge represented a real sacrifice for most of the youngsters. Since a driver-mechanic in Lagos may earn no more than 10 shillings and an agricultural laborer is well paid if he makes five shillings a day, 28 cents even for an adult is a good chunk of one's daily bread.

FOR CHILDREN on the primary or grammar-school level, who pick up a few pence hunting taxis for foreigners or selling newspapers, two shillings is a considerable wealth.

The publicity for the concert, said to be the first in the history of Lagos designed especially for youth, had caught their fancy, and somehow they managed to scrape together the admission price.

And they showed their appreciation—not only at the end of each number, but even during writing Mr. Warfield's expenses.

phisticated, they expressed their satisfaction with great rumbles of pleasure and delighted laughter as Mr. Warfield made merry with carefully selected German and French humorous songs.

On several occasions, as he descended tone by tone to a very low note, the youngsters went down, down, down with him and exploded into happy roars when he "made" it.

They'd never heard anything like it, and their unconventional way of manifesting their approval seemed to bring out the very best of Mr. Warfield's artistry.



WILLIAM WARFIELD

AT THE END of the scheduled numbers there came a touching scene. For most of the audience this was the first time inside a concert hall. They had liked what they had heard, they wanted more, but they knew of no way to ask for more.

Our custom of applauding for encores was unknown to these musical initiates, so they just remained in their seats, enthralled, obviously hoping for some miracle which would prolong the evening's fare.

Backstage, Mr. Warfield sensed the mood of his listeners, took the initiative, and strode back to the platform to announce encores from "Porgy and Bess" and "Ole Man River." The house came down; the prestige of the American State Department, which is under-

the singing. Uninhibited, unsophisticated, they expressed their satisfaction with great rumbles of pleasure and delighted laughter as Mr. Warfield made merry with carefully selected German and French humorous songs.

AT A subsequent interview Mr. Warfield's enthusiasm and unassuming manner were much in evidence, as he told how he felt about Africa.

"I have always thought of myself as a product of freedom," he said. "I grew up and became integrated into a white country. But when I came here I expected an exhilarating feeling—a new and beautiful experience. I went to see the Secretary of State in Liberia. He was a black man. I said to myself, this is what could be done.

"My memories are far too many, but all of them pleasant. The warmth is what gets me. The extreme intelligence everywhere. A kind of complete know-how, an awareness of the world.

"Not local or narrow, and there is progress and a vision of progress. A definite goal to which you are all tending."

## Emperor Haile Selassie thrilled by Warfield voice

Sept. 11-3-54  
By CHATWOOD HALL

ADDIS ABABA, Ethiopia—With Emperor Haile Selassie and his Empress in the Royal Box, William Warfield sang his way into the hearts of a packed house at the local theater in his

society of the ovation given Mr. Warfield following the last number on his program that the audience was determined on one last purpose—to compel Mr. Warfield to sing "Ol' Man River," the great baritone compiler; his reward was a tremendous ovation.

Mr. Warfield has just concluded a highly successful concert tour of West, Central and East Africa as a "cultural Ambassador" under the sponsorship of the U.S. State Department. His piano accompanist is Dr. Otto Herz.

SINGING in six languages—Italian, German, English, Latin, Hebrew and French—Mr. Warfield's repertoire included classical, old American and American spirituals.

The music critic of the local English-language Ethiopian Herald, Dr. Edith Lord, wrote that "Mr. Warfield gave to Addis Ababa a musical demonstration of versatility rarely heard here. The singer produced pure tenor tones in some renditions, pure basso notes in others. He skipped delightfully from the deeply religious to the delightfully gay and humorous.

"He has perfect control of the dynamics of song. He, with Dr. Herz performing ably at the piano, blended their skills toward a musical oneness that gave music-lovers here a rare treat."

TO THIS, the Herald editor added: "Mr. Warfield demonstrated convincingly that he is not only a master of the art of song, but that he has magnificent stage bearing, dramatic theatrical power and has made his voice a tool that he masters and controls with great virtuosity."

It was evident that the inten-

## American Baritone Gives Outstanding Performance

Atlanta, Ga.

Lagos, Nigeria—(AP)—Arkansas born baritone singer William Warfield stormed Nigeria last week when he gave the second of his performances in the country in the school hall of King's College, Race course road, Lagos.

Lawson and also introduced to 80 other guests

In a brochure program published in connection with the visit of Warfield, he was described as one who "comes to us as a worthy representative of the opportunities that exist in all free societies for persons of ability, who are willing to pay the price for success."

Warfield left Lagos the next morning for Ibadan in the Western Region of Nigeria, where he will be having another performance.

At the end of his Nigerian tour, Warfield hopes to visit the Belgian Congo.

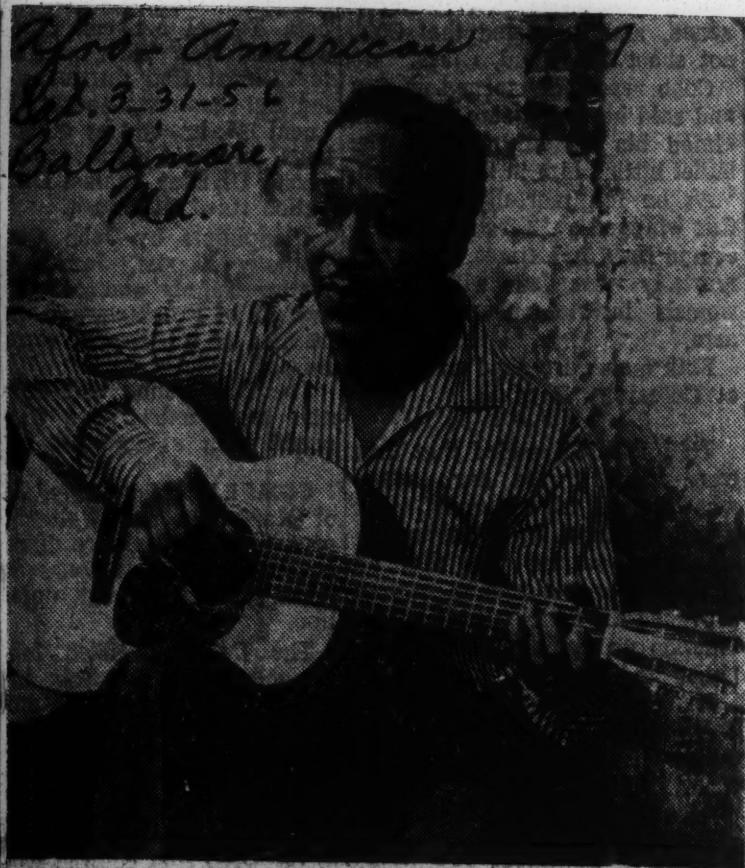
The highlight of the performance was reached when Dr. Otto Herz, piano accompanist to Warfield, introduced the old Negro spiritual "Ride on, King Jesus," arranged by Hall Johnson. In a rich vibrating baritone voice, Warfield carried the whole crowd away and many people tapped with their feet on the floor of the hall. When he finished the piece, cheers resounded from the crowd that was being controlled by the police outside the hall.

Warfield was later presented a Nigerian costume which he said he would always be proud to show his friends.

After the performance, Warfield was the guest at a cocktail party arranged by Miss Ayo Vaughn, a nursing sister attached to the general hospital, Lagos. There he was presented to the chairman of the Lagos Town Council, Mr. Adeyemi.

28 1956

JOSH WHITE



**HIT IN ENGLAND**—Josh White, American singer, has made a big hit with audiences in Great Britain. Taking time-out from his performances, White strums his instrument outside the studios of the British Broadcasting Corporation.

**Josh White Is  
Defender, 18  
Liked Abroad**

*Sat. 4/1/56*  
Josh White, currently in Europe  
is one of the best liked American  
artists on that side of the ocean.

Josh's handling of folk song,  
his unique way of presenting his  
numbers are rave material for  
critics and patrons alike in Eu-  
rope.

## Camilla Williams, Stars At Grant Park Program

CHICAGO (ANP) — Camilla Williams and Lawrence Winters were the principals in symphonic production of "Porgy and Bess" here Saturday and Sunday night as a feature with the Grant Park Symphony Orchestra, the first time in Chicago that the Gershwin Family has permitted the concert presentation to be given.

The program was "George Gershwin Night."

Herman Godes, the brilliant young Latvian pianist, performed "Rhapsody in Blue" for piano and orchestra.

Walter L. Larsen, managing director of the Grant Park Concerts, Chicago's "Under The Stars" feature, presented the Imperial Opera Chorus, directed by Gertrude Smith Jackson as the choral ensemble for the occasion.

This sterling Chicago singing group of 30 trained voices won plaudits as they supported the brilliant performances of Mr. Winters and Miss Camilla Williams.

SINGING THE ROLE of "Bess" at Grant Park concerts Saturday and Sunday, July 28-29, will be Camilla Williams, internationally famous soprano and star of the Vienna State Opera company. Miss Williams

makes her third appearance at Grant Park when she is joined by Lawrence Winters, who sings the role of "Porgy" in Gershwin's folk opera. The Imperial Opera Company chorus will sing choruses from the opera.

## Camilla Williams, Lawrence Winters Gershwin Night

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28 1956

RICHARD WILSON



Philadelphia ~~baritone~~ Richard Wilson (right) chats with Dennis James, emcee of ABC's "Chance of a Lifetime," on which he will make his third appearance Saturday (10 P. M., Channel 6). So far, Wilson has won \$2000 and a Las Vegas night club job.

28 1956

LAWRENCE WINTERS

# Winters to sing with One-American, Baltimore, Md. German opera for year

Jan. 10, 13-54

NEW YORK—Lawrence Winters, baritone, of the New York



28  
LAWRENCE WINTERS

City Opera Company, flew to Germany last week from New York International Airport.

Winters will remain in Germany for one year to sing with the Hamburg Staats Opera. He'll appear in the "Flying Dutchman," "Masked Ball," "Aida" and "Salome" among others.

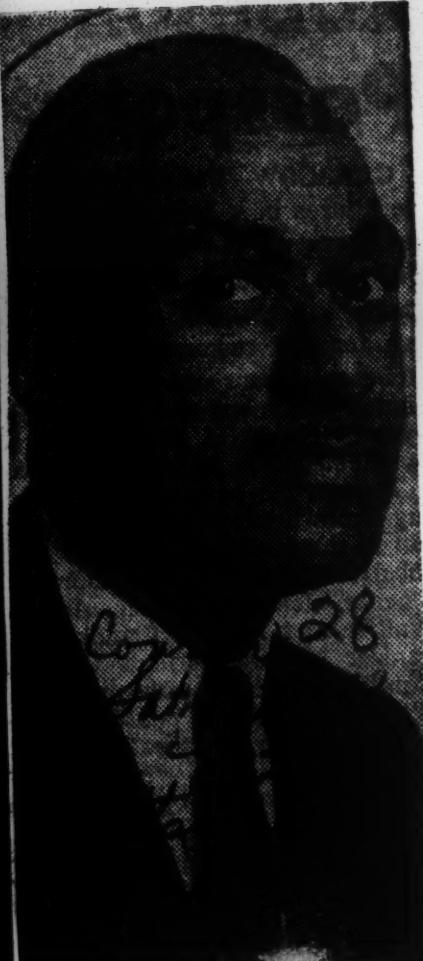
In the Spring of 1957, he'll go before the cameras in Germany (Berlin), to appear in a movie entitled, "Last Song."

#### FORUM SERIES TO OPEN

ATLANTA, Ga.—Dr. Robert G. Armstrong of the department of sociology and anthropology at Atlanta University was the opening speaker on the arts and sciences forum series at Atlanta University, Tuesday. He spoke on "Law and Social Relations."

28 1956

KELLY WYATT



**DIRECTOR** — Kelley Wyatt, musical director of the "Three-penny Opera" at the Theatre de Lys in New York, is the only Negro conductor for any current musical. Wyatt also directed the musicals "Carmen Jones" and "Finian's Rainbow" on tour.